



# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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## LITERATURE.

*The First Crossing of Greenland.* By Fridtjof Nansen. Translated from the Norwegian by Hubert Majendie Gepp. In 2 vols. (Longmans.)

It is now more than two years since Dr. Nansen performed the remarkable feat which first brought his name prominently before the world; and as he himself told the story of his adventures to the Royal Geographical Society and the British Association soon after his return to Europe, the main facts have been familiar to the public for some time. The full narrative of the journey is therefore somewhat late, and does not materially add to our previous knowledge, so far, at least, as the crossing of Greenland is concerned. On the other hand, it is peculiarly interesting at the present time—apart from the value which it must always possess as the authentic record of a singularly daring and successful expedition—as an index to the character and capacity of the man who proposes next year to attempt to reach the North Pole by means which, in a different way, are at least as hazardous as the scheme which was so freely criticised in 1887. In that year Dr. Nansen astonished the world in general by calmly announcing his intention of getting as near to the east coast of Greenland as possible, in about 66° N. latitude, on board a Norwegian sealer, crossing with small open boats through or over the stream of ice which drifts southward along the coast and has more than once proved fatal to stout ships, and, having climbed the forbidding mountain barrier between the inhospitable coast and the still more inhospitable interior, to drag sledges, provisions, and instruments to Christianshaab, on the west coast, a distance of about 420 miles across what was generally supposed to be practically an ice continent. Next year he proposes, with serenity unruffled by his Greenland experiences, to reach the New Siberian Islands by way of Behring's Strait, push as far as possible into the ice, and "just go with the current," which, according to his theory, ought to carry him across the Pole to the sea between Spitzbergen and Greenland in the course of two years. The vessel is to be built with sloping sides, so that when nipped by the ice she will "only be raised up and lie safe and sure"; but should she be crushed, he considers there will be "little risk" in deserting her and taking to the ice. It will be remembered that, when the *Tegethoff* was "raised up" in this way, the ice floes accumulated under her until she was high and dry on the top of a miniature ice mountain, like the Ark

on Mount Ararat; and the risk involved in taking to the ice with open boats, and "taking," or being driven, from the edge of the drifting pack to the open sea, is not generally considered a "trifle" by those who have had similar experiences.

It is evident from his book that Dr. Nansen's powers of endurance and perseverance are very great, and that he also possesses a large share of that "calm open-eyed rashness" which the present Professor of Poetry at Oxford regards as the special attribute of "Englishmen born." But it is equally evident that he has not had much experience of ice-navigation, and that on some points he is an "enthusiast," who has been humorously defined as "a person who believes about four times as much as he can prove." His first venture was a brilliant success; and it is within the bounds of possibility that the more formidable undertaking which he now contemplates, although the plan of operations appears to violate some of the first principles laid down by eminent Arctic authorities, may have an equally happy result. But it should not be forgotten that, while nothing succeeds like success, success does not necessarily prove the correctness of the theory which may have led to its achievement; and Dr. Nansen's own account of his adventures and hairbreadth escapes is the best justification of the criticisms and warnings which he now seems to think were unfounded. A man may jump out of window, and reach the ground without breaking his neck; but it does not follow that those who advised him to descend by the staircase were the victims of "absurd hallucinations" (vol. i. p. 14). And since failure, however glorious it may be, has a tendency to injure a cause in the eyes of the public, who naturally do not look very far beneath the surface, it is well to bear in mind, in the true interests of Arctic discovery, that the happy issue of Dr. Nansen's first expedition does not in any way imply the probable success of the next, except in so far as the assurance of bold and resolute leadership is concerned.

Whatever may be thought of Dr. Nansen's theories and hypotheses, his practice must needs command general and unstinted admiration. No one can read his book without being impressed by his earnestness of purpose, and his unaffected cheeriness and good humour. He considers every detail of his equipment as carefully and thoroughly as a certain distinguished Arctic explorer of whom it used to be said that he shaved his lead pencils in order to reduce the weight on his sledge; and he faces extreme cold, hardship, and privation with unflinching courage and equanimity. Both by physical training and by the habit of scientific research, he is specially qualified as an explorer, and his eminently readable book shows that he also possesses considerable literary talent. He gives a full account of everything connected with the expedition, including an extremely interesting chapter on "ski," the Norwegian name for the form of snowshoe in general use among the nations of the old world; an account of previous attempts to explore the inland ice and to reach the east coast of

Greenland; a graphic sketch of the Eskimo; and a summary of the scientific results of the expedition. So that, although the two volumes contain upwards of a thousand pages, about one-third only are devoted to the actual work of the expedition, from the time of its leaving the *Jason* off the east coast to its arrival at Godthaab on the west coast. The whole book is, however, so full of information, and at the same time so bright and entertaining, that even such familiar subjects as Iceland, and the pure and hybrid Eskimo races of East and South Greenland, are invested with a fresh interest, while many portions are of real value. The chapter on equipment, for instance, will be most useful to any future expeditions that may be organised on similar lines; and, as it has now been proved that the difficulties of the journey across the inland ice can be overcome by skill and determination, it is more than likely that attempts will be made, sooner or later, to explore the more northern parts of the country.

Dr. Nansen states that the expedition "owed its origin entirely to the Norwegian sport of 'skiløbning,' or running on 'ski.' Every member of the party was an experienced 'skiløber,' and all their 'prospects of success were based upon the superiority of 'ski,' in comparison with all other means of locomotion when large tracts of snow have to be traversed." Later on he tells us that "they were an absolute necessity," and that without their help the expedition would "have advanced very little way, and even then died miserably, or have been compelled to return."

"For nineteen days continuously we used our 'ski,' from early morning till late in the evening, and the distance we thus covered was not much less than 240 miles."

So little is known about the sport of "skiløbning" outside the few countries where it is practised, that Dr. Nansen's account of the history and astonishing development of the art of late years will seem little short of marvellous to those who, to quote the author of the old Norse treatise *Kongespeilet*,

"know not the art and cunning whereby boards can be trained to this great speed; who know not that on the mountains there is nothing among things which run upon the face of the earth which can outstrip or escape the pursuit of that man who has boards beneath his feet, even though he be left no whit swifter than other men as soon as he has taken the boards from off his feet."

Though not exactly "boards," in the ordinary sense of the word, "ski" are, in fact, long, narrow strips of wood, eight feet more or less in length, from three to four inches in breadth, and about an inch thick in the centre under the foot, decreasing to about a quarter of an inch at either end. They are curved upwards and pointed in front, and sometimes at both ends, and are attached to the feet by loops and straps. The idea of "sending some strong young Norwegians, who were accustomed to traverse the mountains in the winter on 'ski' in pursuit of game," to explore the interior of Greenland, was started in Denmark so long ago as the year 1728; and several expeditions have actually

been provided with "ski," "but, on the whole, more to their hindrance than their help." The only time they have done good service was in the case of Nordenskiöld's two Lapps in 1883; and, for anything that appears to the contrary on the face of his narrative, it still seems open to question whether Dr. Nansen himself might not have achieved equal results without their aid. In Nordenskiöld's case the two Lapps were the only "ski" runners of the party; but Ragna and Balto, the two Lapps who accompanied Dr. Nansen, were found to be "of no particular use," as far as the accomplishments which he expected to find in them were concerned, "and, as a matter of fact, they were never used for reconnoitring purposes." They were, however, a source of constant amusement to the four Norwegian members of the expedition, and had a habit of reading the New Testament and forming resolutions to lead better lives whenever danger threatened.

Dr. Nansen's reason for landing on the east coast was that it left "no choice of routes, 'forward' being the only word"; and having thus burnt their ships behind them, they would need no urging to induce them to reach the inhabited west coast. The landing, however, proved to be the most difficult part of the undertaking; for, as the sealing vessel which took them to the edge of the ice belt was not entirely at their disposal, they had to force their way through ten or twelve miles of drifting floes, and were swept about 250 miles southward of the place where they wished to begin their overland journey. After twenty-four days of hard, dangerous, and sometimes apparently hopeless work, they at last reached a place called Umivik, in about 64° 20' N. lat., and started for Christianshaab. But by that time it was late in the season; and they soon found the snow so soft, the going so heavy, and the weather so bad, that they were forced to take a westerly course towards Godthaab. After forty-six days' travelling, passing two weeks together at an altitude of more than 8000 feet, and enduring the most intense cold, they reached Ameralikfjord, on the west coast, on the 26th of September, 1888, just too late to catch the last vessel of the season sailing for Denmark. The distance passed over the inland ice was about 260 miles.

The chief and, indeed, the only feature of the scenery in the interior was its absolute monotony. The travellers "saw only three things, snow, sun, and themselves"; but sometimes they encountered snowstorms, and then they saw nothing but drifting snow. One day, September 8, they were obliged to remain in their tent, while it was nearly torn to pieces by the storm; and they often had to dig themselves out in the mornings and hunt for their sledges, which were completely buried. Washing, under such conditions, was of course entirely out of the question, and they suffered severely from cold, thirst, and want of fatty food. Not the least adventurous part of the journey was Dr. Nansen's voyage of fifty miles from Ameralikfjord to Godthaab in a boat made of willow boughs, bamboo rods, and the canvas floor of the tent—a frail and

leaky craft, which, judging by the illustrations (pp. 147 and 162, vol. ii.), was well described by the Eskimo as "half a boat." On October 12, however, the whole party were gathered at Godthaab, and soon became reconciled to the idea of spending the winter there. They lived much with the Eskimo, studied their methods of hunting and seal-catching, became expert *kayakers*, and learnt "to appreciate such dainties as raw blubber, raw halibut skin, frozen crowberries mixed with rancid butter, and so on." Indeed, this remarkable adaptability to circumstances was one of the secrets of their success. They had made up their minds from the outset to "scorn delights and live laborious days," and their diet was of more than Spartan simplicity. Spirits were strictly tabooed, and, during the crossing, the unfortunate smokers of the party were allowed only one pipe "on Sundays and other specially solemn occasions." Raw pony was considered "a nourishing and wholesome dish"; but the Lapps, like "other unenlightened folk," preferred tinned beef, and maintained that "none but heathens and beasts of the field would eat raw meat." Moralising on this strange perversity, Dr. Nansen remarks—"How common it is to see things in this life turned completely upside down by prejudice."

In considering the scientific results of the expedition, it must be remembered that the party were pioneers, and that their first business was to cross Greenland. Their main energies had therefore to be devoted to their advance and personal safety, and all that they "could do in the way of scientific observation was no more than was compatible with rapid progress." Dr. Nansen has, however, proved that, at least in the southern part of Greenland, the inland ice stretches in an unbroken sheet over the entire face of the country, not even a "nunatak" projecting from the monotonous plateau, except near the edges. "The ice-sheet rises comparatively abruptly from the sea on both sides, but more especially on the east coast, while its central position is tolerably flat." The mass thus presents the form of a shield, with its highest point nearer the east side than the west. As yet we have no data to show how far north the ice-sheet extends continuously; but it is in any case quite sufficiently large to allow us to study the various phenomena and conditions connected with a glacial period, and to show the actual working of forces whose results are so plainly visible in the northern and central parts of Europe. Thus, as Nordenskiöld puts it, a journey across the country "affords as much interest to the geologist as an archæologist would find if he had the opportunity of exploring a fully preserved settlement from the age of lake-dwellings." The number of crevasses was surprisingly small, though several of the party narrowly escaped being entombed by them, and of surface rivers there were practically none.

Geologists will probably be a good deal exercised by some of Dr. Nansen's opinions and theories with regard to ice-action, and it would be interesting to know why he considers red veils preferable to blue or green

as a protection from snow-blindness. His altitudes and temperatures are also somewhat questionable. He tells us in the appendix that the highest point reached was 8,970 feet; but the narrative is contradictory on this point, and it appears that the highest altitudes were determined by means of aneroid barometers which were at the end of their graduated range at a height of 7,930 feet (p. 58, vol. ii.). The thermometers were also unequal to the occasion, as the cold experienced was far beyond all expectations, and the sling thermometers only read as low as -22° Fahr. The lowest temperature could not therefore "be determined with accuracy" (p. 58, vol. ii.); but on the night of September 11 Dr. Nansen put a minimum thermometer under his pillow, and "in the morning the spirit was a good way below the scale, which marked -35° Fahr."—and this was in the tent, in which six men were sleeping, and in which they had cooked their food with the spirit-lamp. As Dr. Nansen mentions (p. 67, vol. i.) that the mercury used for the artificial horizon "never froze at mid-day," we may infer that it did freeze at night; and Prof. Mohn has calculated that the lowest records "probably" reached "something like -50° Fahr.," which is beyond all comparison the lowest temperature ever observed in the month of September. Considering the limited means at his disposal, and the difficulty of taking observations at all on such a journey, Dr. Nansen has every reason to be proud of the results obtained; and, as he modestly observes, his experiences "will enable future expeditions to manage their affairs better, and to go more leisurely and systematically to work."

The volumes are well and profusely illustrated, there are some useful maps and sections, and the translation leaves nothing to be desired. Altogether, the book is worthy of the memorable achievement which it chronicles, and both will take an honourable place in the records of Arctic exploration. Apart from the intrinsic merit and value of his work, all who have the cause of geographical discovery at heart will be grateful to Dr. Nansen for having done so much to take away the reproach which certain recent events have so unhappily brought upon it. We can "close this book" with a comfortable feeling of security that there are no discreditable, or even unpleasant, "revelations" to follow.

G. T. TEMPLE.

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*The Sisters' Tragedy, with other Poems.* By Thomas Bailey Aldrich. (Macmillan.)

THIS gift from an American poet to English poetry is charming for its daintiness, and welcome for its intrinsic worth. Mr. Aldrich is not a stranger to English readers, who long since learnt to prize the peculiar excellence of his verse. It has a refinement of form, a delicacy and grace of style, which belong to no common type and are entirely its own. There is perhaps no living poet, either in England or in America, who has greater skill in the handling of our not too mellifluous language. He can make it express whatever he wishes to convey in it,



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with a softness and elegance as marked as those qualities in the languages of Southern Europe, or with a terseness and epigrammatic force of which they are not capable. His genius has its limitations, of course. He does not attempt great subjects, or any that demand—to borrow an illustration from a sister art—a broad canvas. His poems are cabinet pictures. But just as the accomplished painter of cabinet pictures achieves results upon a small scale which are often more beautiful and effective than those obtained upon a larger one, so Mr. Aldrich compresses into a few pages matter which another writer might have elaborated, with far less effect, over many. The reader is not conscious of any compression. He misses nothing; there is indeed nothing absent that could have contributed to the completeness of the picture. Colour, atmosphere, story, essential details, all are there. What is not there is only that which would have been valueless if it had been present—the padding and subordinate filling-up which a big canvas makes necessary. The poem which gives its title to this volume is less than a hundred lines in length, but within that narrow compass is told the tragedy of two loves by which two lives were darkened.

"Two sisters loved one man";

to one of them he was married, but her passion for him was not returned. The other he really loved, but her passion for him was dissembled and hidden. When he was dead the sisters told each other the grim truth they had each before kept secret:

"each to each

Unveiled her soul with sobs and broken speech.  
Both still were young, in life's rich summer yet;  
And one was dark, with tints of violet  
In hair and eyes, and one was blond as she  
Who rose—a second daybreak—from the sea,  
Gold-tressed and azure-eyed. In that lone place,  
Like dusk and dawn, they sat there face to face."

The passage quoted is a fair example of Mr. Aldrich's skill in suggested portraiture. Half a dozen lines suffice, if not to present to us the actual faces of the women, yet to enable us to realise their dark and fair beauty as completely as though we saw it. The "tints of violet in hair and eyes" are both a lovely image and a piece of accurate description; the phrase "gold-tressed and azure-eyed" may sound a little hackneyed, but it is raised from the commonplace by the allusion to Venus; while the pithy pictorial character of the last line—

"Like dusk and dawn, they sat there face to face"—  
is inimitable.

Mr. Aldrich can tell a powerful story with as little waste of materials as is observable in his pictures. Witness this bit of reflection in the Tuileries gardens:

"A spot to dream in, love in, waste one's hours!  
Temples and palaces, and gilded towers,  
And fairy terraces!—and yet, and yet  
Here in her woe came Marie Antoinette,  
Came sweet Corday, Du Barry with shrill cry,  
Not learning from her betters how to die!  
Here, while the Nations watched with bated  
breath,  
Was held the saturnalia of Red Death!  
For where that thin Egyptian shaft uplifts  
Its point to catch the dawn's and sunset's drifts  
Of various gold, the busy Headsman stood . . .  
Place de la Concorde—no, the Place of Blood!"

Another passage from the same poem—"The Last Caesar"—will show Mr. Aldrich's power of terse epigrammatic expression:

"How little lasts in this brave world below!  
Love dies; hate cools; the Caesars come and go;  
Gaunt Hunger fattens, and the weak grow strong.  
Even Republics are not here for long!"

Two of the most striking poems in this volume are dramatic in form; and though one would not say that Mr. Aldrich's genius has much of the dramatic quality, he has yet given to the characters and incidents in these poems a true vividness. In one of them there are two characters only: one a Count Sergius, the other a lady masked (it is at a ball), whom he supposes to be the Pauline he wants to marry but cannot, while she is really the high-born Nastasia to whom he is pledged. The situation admits of bold treatment, and such it receives. The other drama—for it is of importance enough to be so-called—deals with a Franco-Spanish subject, and abounds in fine touches.

But it must be admitted that Mr. Aldrich succeeds best in lyric verse. One would imagine that he does not take life too seriously. All the charm of it, all the love and joy and beauty of it, serve him for the matter of his songs; and it is in this strain that he sings most happily—

"I'll not confer with Sorrow  
Till to-morrow;  
But Joy shall have her way  
This very day.

"Ho, eglantine and cresses  
For her tresses!—  
Let Care, the beggar, wait  
Outside the gate.

"Tears if you will—but after  
Mirth and laughter;  
Then, folded hands on breast  
And endless rest."

GEORGE COTTERELL.

*Faith and Unfaith, and other Essays.* By C. Kegan Paul. (Kegan Paul & Co.)

A SERVITE father lately gave from his pulpit the following exhortation:

"My children, if the Devil ever tempts you to think yourselves very superior persons, and to give good advice to poor sinners, who would be much better without it, say an *Ave Mary*, that you may have the grace to keep quiet."

This excellent warning might well be applied to men of letters, in their critical capacity. The present age swarms with superior persons, enamoured of their own virtues, and ever set upon preaching the way of salvation in literature to poor simple folk, who are merely worried by fine theories and subtle expositions. There lives and writes among us but one critic who has the right to speak with authority; who by his great scholarship, his unflinching taste, and his complete mastery of style, may command our attention. That critic is Mr. Pater. Beside him, there is no one of supreme power; able writers there are, learned and weighty, graceful and attractive, but not invested with plenary rights. It is not that we look with favour upon a monopoly in good criticism; but if truth will out, that is the truth. And sometimes, wearied and confounded by the hubbub of voices, all confident and clamorous, the simple reader longs to for-

swear the reading of all books but the great classics of the world. Yet we cannot always live at that great height; the immortals cannot be our constant companions, because we are unequal to them. Who could read Milton at odd moments? Milton, before reading whom, said Lamb, there should be "a solemn service of music." And so, to take Congreve's phrase, we "refine upon our pleasures": and, instead of reading the great classics, we sometimes like to read wise and pleasant things about them. But, unless the critic be himself a man of great genius, we resent his patronage of the great; and when clever writers chatter to us about the profound insight of the New Criticism, with all its show of scientific method, we innocently wonder whether, in the opinion of these gentlemen, the great classics exist only to be classified. Reverence, courtesy, gentleness, are the becoming virtues of all who write upon the great achievements of literature.

It is because criticism in this age has become thus arrogant and thus tedious, that we welcome the more heartily such a book as this collection of essays by Mr. Kegan Paul. It is sane, and it is simple; and how ill-used many an essayist would consider himself upon receiving that praise! For, whereas sanity and simplicity were once counted for good gifts, in these days an obscure and unwholesome manner is preferred: to be sensible is to be inartistic, and to cultivate sobriety is to hinder beauty. Could but an Horace or a Pope, a Quintilian or a Dr. Johnson, come among us, and visit our affections with the scourge of his wit! Failing that, the best thing is to cherish those books which quietly and pleasantly put before us the forgotten virtues of sound reason and of common sense. Mr. Kegan Paul has here gathered together seven essays from among his contributions to various magazines. Four of them, "Faith and Unfaith," "Thomas à Kempis," "Pascal's Pensées," and "The Story of Jean Calas," deal with matters of religious sentiment; the rest, upon "What we know of Shakspeare," "The Production and Life of Books," and "On English Prose Style," deal with literary things. These are somewhat varied topics; but the careful reader will assent to the writer's claim when he says:

"To myself there appears a spiritual affinity in most of them, in that they were the outcome of doubts and difficulties now at rest. It has seemed right, however few the matter may concern, that since the record of inward strife was given to the world, the same essays should be published with trifling necessary changes, showing that the strife is over, and with the intimation that, if I have been in error in what I have said concerning any of the church's doctrines, I submit in this, as in all things, to her teaching."

The book has, therefore, this especial interest: that it is the work of one who has handled the great records of spiritual life and history in the spirit of inquiring Liberalism, and who has found an answer in the august doctrines of Catholic Christianity.

"Plurima quæsi: per singula quæque cucurri:  
Nec quidquam inveni melius quam credere Christo."

Now the signal merit of the first essay, "Faith and Unfaith," lies in its clear,

broad statement of the facts; it has no patience with elaborate compromise, and nice calculation, and precarious balance. There are certain things in which the mean must be wrong, and one of two extremes must be right. In the question of Faith and Unfaith, the mean is tentative Christianity in all its forms; the extremes are the Catholic and Roman Church, and Positive Science. Probability is, indeed, as Butler and as Newman insist, the guide of life; but probability has its degrees, and a probability which is merely the expression of cowardice, prejudice, or fear, is worth little. The countless sects and heresies of Christendom have just this sort of probability on their side; religious truth, they say, is uncertain, and Rome must be wrong, because to think so is a first principle of common sense; let us scrape together what beliefs we can, and trust in Providence. So, in the hope that what they hold will prove enough for safety, the severed churches and congregations abide in their narrow borders. Mr. Kegan Paul appeals primarily to such believers, showing that from the first premises of faith follow in logical order and in grand procession the whole array of Catholic doctrines. "The first step, I am master not to take"; but, that step taken, the whole journey is undertaken. You may halt here and there, and imagine that you have found a home in some half-way house; none the less, between the complete suspension of judgment and the complete venture of faith, there is no tenable position. This is worked out by Mr. Kegan Paul in detail; and, while there is no question of his strong assurance that truth lies only upon the Catholic side, he shows a generous appreciation of whatever is estimable in the doubts and difficulties of other men. Those who know his earlier volume of *Biographical Sketches* must have admired the cordial sympathy which, with no sacrifice of logic, could discern and respect the various excellences of Catholics, Anglicans, Protestants, Latitudinarians, and Agnostics. In the two essays upon Thomas à Kempis and upon Pascal, there is presented to us a fine contrast between two spiritual characters: the profound peace of cloistral meditation, and the profound faith of a soul long troubled by philosophy and by the world. Quietist and enthusiast! both Thomas and Pascal have something of either spirit; but the one gives us a calm consolation, and the other a consuming ecstasy; and those in modern days, whose minds are restless and ill at ease, can find much to help them in these two teachers *de contemptu Mundi*. In contrast with such unhappy and querulous thinkers as Amiel and his fellow mystics of science, Thomas and Pascal are healthy and practical, for all their withdrawal from the noisy world; for, as St. Bernard said, "Si de fatuis virginibus es, congregatio tibi necessaria est: si de prudentibus, tu congregationi." Wherever the *Imitatio* and the *Pensées* are read, Thomas à Kempis and Pascal have their congregations.

The essay upon "The Story of Jean Calas" naturally induces the reader to compare it with Pattison's essay, written, we imagine, at the same time, and certainly

suggested by the same book: Coquerel's *Etude Historique*. Mr. Kegan Paul's essay is not that which suffers in the comparison; it shows admirably the artistic superiority of moderation to rhetoric. Pattison, for all his learned taste and his severe ideal, never wrote anything perfectly sober in tone; his prejudices, and a strange intellectual irritability, got the better of him. The concluding paragraphs of either essay will illustrate the difference of manner. Pattison writes:

"M. Coquerel ought to know his countrymen better than to think that even demonstrative evidence will procure from Catholic opinion justice for a Protestant. Reasonable and well informed men of course will see the truth. But the mass of Catholics are carefully protected from reason and information. We have little doubt that as long as the Catholic religion shall last, their little manuals of falsified history will continue to repeat that Jean Calas murdered his son because he had become a convert to the Catholic faith."

Mr. Kegan Paul, who no less strongly condemns the cruel bigotry of the outrage, concludes thus:

"I have endeavoured . . . to make more audible, perhaps, to some, the cry, which rises louder and louder from men of all parties and creeds, for toleration and forbearance, greater belief in the virtues of our adversaries, and greater trust in man."

There can be no doubt which of these passages has the greater sweetness and light.

Of the other essays directly concerned with literature that upon English Prose is the most profitable for the present day. It insists upon the necessity of good workmanship in an age tolerant of slovenliness. To take once more a writer so scholarly as Pattison, we find him writing thus in his *Memoirs*:

"Even at this day a country squire or rector on landing with his cub under his wing in Oxford, finds himself much at sea, &c."

And of late Mr. Symonds and Mr. Arthur Galton have exposed many similar faults in his style. When so laborious and judicious a writer can so fail, what can be expected of the *canaille écrivaine*, of the scribbling herd? Mr. Kegan Paul has no mercy upon technical blunders; good writing must be correct, before all else. He gives excellent advice and useful warning; he points to approved patterns of good work; he dwells upon the patience, care, and simplicity indispensable to success. The account of Shakspere is itself a fine example of an enthusiasm which is ardent yet perfectly restrained: no German heaviness, no fashionable English rhetoric. Mr. Kegan Paul can read without self-reproach the last words of his own book:

"A great responsibility is laid on those who write, and also on those who read. If we leave the circulating library on one side, and study the acknowledged great writers, in them devoutly read by day, on them meditate by night, so shall the great treasure of speech committed to our charge suffer no diminishing nor loss."

LIONEL JOHNSON.

"GREAT WRITERS."—*Sheridan*. By Lloyd C. Sanders. (Walter Scott.)

MR. SANDERS was at a two-fold disadvantage in writing this monograph. In the first place, any attempt to draw a very accurate portrait of Sheridan is foredoomed to failure, or at least to slight success. Notwithstanding the interest he excited by his wit, his eloquence, his social gifts, his relations with the Prince of Wales, and the contrast shown between his early success and final penury, we are still without anything that can be called a full and authentic record of his career and character. Moore might have produced such a work in his well-known "Life"; but it unfortunately happened that he did not take very kindly to his task, merely glanced at the family correspondence placed at his disposal, often allowed the biographer to be sunk in the partisan, and wrote too soon after the dramatist's death to speak freely upon matters which we should be glad to see completely elucidated.

Mrs. Norton, after pointing out many errors in the biography, announced an intention to fill this gap by means of the papers just referred to, but died before she could pen a syllable for the intended book. The second disadvantage under which Mr. Sanders labours is that, in the treatment of the subject on a small scale, he has been forestalled by other able writers, notably by Mr. G. G. Sigmund, who approached it with no little sympathy and insight, and by Mrs. Oliphant, whose volume on Sheridan is not one of the worst in the "Men of Letters" series. His temerity in this case, however, is not ill-justified by the result. If the comparisons he risks are sometimes in his disfavour, it must at least be said that he has given us an attractive little *mélange* of biography and criticism.

Naturally enough, a good deal of space is devoted to Sheridan's achievements as a dramatist, upon which nine-tenths of his fame now depends. For one person who has read the imperfect reports of his speeches against Hastings there are thousands who are well acquainted with the "School for Scandal" and "The Rivals." It is curious to think how little power of invention is shown in any of the plays bearing his name. He was usually content to take his incidents and characters from what he had seen on the stage or read. Mr. Sanders regards these literary thefts as insignificant, but is constrained to make admissions that warrant a somewhat severer view of the matter. It is permissible to doubt whether the "School for Scandal" would have existed at all if Congreve had not written "The Double Dealer." Joseph Surface's relations with Lady Teazle and Maria, as Mr. Sanders points out, are "very similar to those between Maskwell, Lady Touchwood, and Cynthia, though Congreve provides an additional complication by making Lady Touchwood in love with Mellefont, the Charles Surface of the piece, who, it may be noted, has a friend called Careless." The late Mr. Oxenford once told me that an anticipation of the screen-scene occurs in a Spanish comedy which found its way to the Parisian stage in the seventeenth century; but it is needless to look



beyond the *dénouement* of "The Double Dealer" to detect the genesis of this most effective device of theatrical art. Charles and Joseph Surface obviously come from *Tom Jones*, with the addition in the second case of touches borrowed from Malvil in Arthur Murphy's "Know Your Own Mind." For the scandal-scenes Sheridan was indebted to the "Misanthrope," to Wycherley's so-called adaptation of that play, and again to the ever-present "Double Dealer." In his mother's story, *Miss Sidney Biddulph*, there is something analogous to Sir Oliver Surface's return from India in disguise—an incident formerly supposed to have been derived from Regnard's "Retour Imprévu," produced at the Théâtre Français in 1700, or from Fielding's ingenious little adaptation thereof. As for "The Rivals," neither Bob Acres nor Mrs. Malaprop is an original character, the latter being simply an elaboration of Mrs. Tryfort in "A Trip to Bath." Molière supplies the groundwork of "St. Patrick's Day," and "The Critic" is substantially an old idea in an altered form. But all these plagiarisms should not blind us to the fact that in other respects Sheridan's plays have an excellence peculiar to themselves. He usually contrived to improve upon what he appropriated. He was a dramatic milliner of the first order. He brought to his task a combination of qualities separately rare—sparkling wit, fine satirical humour, wide observation of the world about him, and an intuitive perception of the laws of theatrical effect.

For many reasons it would have been better for Sheridan if he had never entered the House of Commons. Regarded as a whole, his political career does him but slight honour. Eloquence was the only gift that he possessed for parliamentary life. He had none of the breadth of vision or the calculating sagacity of the great statesman. His powerful declamations against Hastings show "no appreciation of the necessities of empire." The real character and tendency of the French Revolution entirely escaped his notice. He long occupied the position of a mere party gladiator, of a resolute and acrimonious opponent of anything the ministry might propose. He could even resist Pitt's free-trade measures for Ireland, well aware as he must have been that they were of the highest importance to the welfare of that country. Mr. Sanders goes so far as to think that no real conviction is to be traced in Sheridan's casual advocacy of the cause of reform and abolition, and that his praises of the Revolution were inspired quite as much by faction and party spirit as by any real zeal for liberty. How little his fighting ardour was blended with discretion or political knowledge was shown towards the end of 1788, when, in one of the debates on the Regency Bill, he not only echoed Fox's contention that the Prince of Wales had an inherent right to the government during the King's incapacity—a strange doctrine, as Pitt hastened to point out, to be propounded by a Whig—but warned the House of the danger of provoking his Royal Highness to assert that right. If, as Mr. Sanders suggests, the rivalry between

Sheridan and Burke had become keen enough to make a quarrel between them inevitable, it did not excuse or even palliate the wanton and insulting attack by the former on the latter, so long his friend, in reference to the Revolution—an attack which helped in no inconsiderable degree to break up the great Whig party. Self-respect was not one of Sheridan's strong points, but he never showed less of it than he did in consenting to figure as a sort of henchman to the Prince of Wales, as "a minor actor on the ignoble stage of Carlton House politics." Either from laziness, or want of conviction, or very probably both, his name is unconnected with a single legislative measure, although a thousand evils in those days were calling loudly for redress. Altogether, there is comparatively little in Sheridan's political record to evoke admiration. That little is made up of his prowess as a speaker, an incorruptibility proof against all temptation, and the patriotic part he played on one or two occasions in his declining years.

Mr. Sanders omits to notice one speech by which Sheridan produced a deep impression on the country. In 1810, when the inquiry into the policy and management of the wretched Walcheren expedition came on in the House of Commons, Charles Yorke, at the instance of the government, moved the standing order for the exclusion of strangers, thereby getting rid of the newspaper reporters. Sheridan had already argued against the power of a single member to stifle publicity in this way, and was not sorry, of course, to have an opportunity of returning to the charge. No one who is alive to the power of words can read with indifference what he uttered on this occasion:

"Give me but the liberty of the Press and I will give the Minister a venal House of Peers—I will give him a corrupt and servile House of Commons—I will give him the full swing of the patronage of office—I will give him the whole host of ministerial influence—I will give him all the power that place confers upon him to purchase up submission and overawe resistance; and yet, armed with the liberty of the Press, I will go forth to meet him undismayed; I will attack his mighty edifice with that mightier engine; I will shake down from its height corruption, and bury it amidst the ruin of the abuses it was meant to shelter."

More than one writer has thought that in this speech Sheridan eclipsed all his previous efforts. "The few sentences in which he thrilled the House on the liberty of the press in 1810," writes Brougham in his *Statesmen of the Reign of George III.*, "were worth, perhaps, all his elaborated epigrams and forced flowers on the Begum charge, or all his denunciations of Napoleon." They at least prove that his command of a certain kind of oratory had not diminished with lapse of time.

FREDERICK HAWKINS.

#### NEW NOVELS.

*The Other Man's Wife.* By John Strange Winter. In 2 vols. (White.)

*Her Evil Genius.* By F. Boyle. In 3 vols. (Chapman & Hall.)

*Guy Merrin.* By Brandon Roy. In 3 vols. (Spencer Blackett.)

*A Modern Marriage.* By the Marquise Clara Lanza. (Heinemann.)

*The Slave of his Will.* By Lady Florence Cuninghame. (Spencer Blackett.)

*The Lost Heiress.* By Ernest Glanville. (Chatto & Windus.)

*My Brother Basil.* By E. Neal. (Edinburgh: Oliphant & Co.)

*The Romance of a Lawn Tennis Tournament.* By Lady Dunboyne. (Trischler.)

*The Type-written Letter.* By R. H. Sherard. (Trischler.)

THERE are certain novels which come as a boon and a blessing to the jaded reviewer, worried out of his temper in the effort to mentally gauge, and afterwards describe judicially, the precise merits and defects of that mild mediocrity which is the pervading feature of modern fiction. John Strange Winter's novels belong to the class mentioned. You know in a moment what to expect when you take up one of her books. There will be nothing in it of a profound nature, nothing intensely tragic or morbid or sensational; and—greatest blessing of all—there will be no attempt to illustrate dreary truisms by page after page of shallow philosophy. She is an author whose aim is to amuse rather than to instruct; and within the limits she has set herself the work is undoubtedly well done. The aim is not very exalted; the portraits are, perhaps, even getting a little hackneyed; but the narrative is always natural and entertaining. There is no striking novelty in *The Other Man's Wife*. Neither Major Cosmo Dennis of the 15th Hussars, who behaves in a brutal manner to his wife Ethel, nor Lieutenant Trevor, his junior officer, who is led into a dangerous though not dishonourable intimacy with the latter, who has been his favourite playmate in boyhood, is treated on different lines from the usual run of this author's military characters. Yet there is scarcely a dull page from beginning to end; and the reader's only complaint will be that the ultimate fortunes of some of the subordinate characters, notably the stolid servant, Judge, who makes such charmingly ridiculous love to Ethel's French maid, are passed over in silence.

Mr. Frederick Boyle, who has already appeared more than once in the character of a novelist, is in many respects the complete opposite of the writer whose work we have just noticed. His scenes are by no means limited to garrison towns, many of his characters are decidedly original, and his style is altogether of a more ambitious order. Yet *Her Evil Genius* is not entitled to rank highly as a novel. Perhaps it is the very ambitiousness of the composition—composition is the word which best expresses his writings—that is the author's greatest

stumbling-block. Himself evidently a man of considerable culture and thought, he has unfortunately failed to make his puppets anything more than the reflex presentments of his own individuality, so far, at least, as regards their conversational methods. The words may be nominally the words of Sir Fairfax Garbel, the cynical old diplomatist, of Henry Garbel, his grandson and heir, of Richard and Blanch Plowden, the discontented grandchildren, or of John Oliver, the artist-philosopher; in reality they are the words of Mr. Boyle, as he would have spoken, had he for the moment assumed the character of any one of these personages. We get whole chapters replete with polished epigram and sparkling repartee; but the generality of readers soon weary of conversations kept up at high pressure, and prefer something that makes less demand upon their intelligence. The plot, though rather complicated, is a fairly good one; and Nellie Garbel, a child of nature reared among Indians, who turns out to be a granddaughter of Sir Fairfax, is an ingenious and interesting creation.

*Guy Mervin* is a book written with a good deal of vigour and dramatic liveliness, and it is not till the first volume is past that the narrative begins to assume a distinctly religious colouring. In itself there is, of course, no reason why the introduction of a pious element should detract from the interest of any novel. If Sir Guy Mervin, a raw and by no means religiously disposed youth of twenty, has the misfortune to fall violently in love with Lady Elaine Monk, his neighbour's wife, it is no doubt satisfactory that an awakening to the knowledge of divine truth should opportunely occur, and give him strength to resist the insidious temptation. Still one would prefer to find some more solid and tangible scheme of belief than is formulated in these pages. The use of such vague expressions as "finding the Saviour," or "reposing in Divine Love," as a comprehensive definition of religion, apart from any detailed creed or any system of practical worship, reduces religion to a mere matter of sentiment and emotion. It is insufficient for the deeper inquirer; it is wholly unsatisfactory as a basis of morals; and, as a matter of experience, it is associated with some of the worst features of revivalism. That Lady Elaine Monk, after being liberated by the death of her brutal husband, and enabled at last to marry Sir Guy Mervin, should fall into a rapid decline and die peacefully in all the bliss of a complete, if rather tardy, conversion, is in keeping with the traditional method of story-writing adopted by authors holding religious views of this sort.

There is a species of pleasantry, beloved of schoolboys and not unpractised by older persons of feeble wit, known as the "sell." Its point consists mainly in absence of point; the fun, such as it is, lies in arousing the interest of your audience by what promises to be a good story, and then disappointing them with some inane anticlimax. *A Modern Marriage* certainly deserves to be ranked as a "sell." Philip Latimer, a plodding literary man, has been married for a year or so to a shallow-natured and vain little

woman, who, becoming tired of poverty and humble surroundings, allows herself to fall an easy victim to the first gentlemanly scoundrel who addresses himself to the task of leading her astray. So far all is well; and the story, pitiful as is its theme, is cleverly managed up to a certain point, and embellished with a number of racy anecdotes, in the best style of the society journalist. It is rather hard, therefore, upon the reader that, when the narrative has reached the point where Philip surprises his wife in the bachelor apartments of Harold Wayne, her lover, and vigorously denounces him, it should suddenly stop short, just when one is most anxious to know how the matter finally ended. However, there is not, perhaps, much lost to the world by the omission.

In *The Slave of his Will*, Iris Winton, a young heiress of great personal beauty, falls under the spell of Ivan Zellanoff, a Russian possessed of dangerous mesmeric powers, and not very scrupulous in his use of them. Ultimately she is married to Jack, son and heir of Lord Enderby; but Zellanoff continues to employ his faculty of fascination, until finally induced to desist. As the rank of a science is now claimed for the phenomena of hypnotism, it must, we suppose, be admitted as a legitimate theme for a novel; but it is a theme which few writers seem able to handle temperately. Lady Cuninghame is not guilty of any particular extravagance in her descriptions; and as she is gifted with a light and lively narrative vein, her book might have deserved a warm recommendation, if she had not chosen so unlucky a subject. We are tired to death of hypnotic novels, and there is so little variety in the phenomena that scarcely any room is left for original treatment.

Although *The Lost Heiress* is a story best suited for boys, there are many older readers who will be interested in Mr. Glanville's narrative of some episodes in the Zulu war, including personal notices of several British officers and Zulu warriors actually engaged in the contest. As regards the construction of the tale, its merely descriptive parts leave nothing to be desired, but the plot would be clearer if the family relationships and antecedents of the leading characters were explained a little more fully. And although the reader is sufficiently prepared in the course of the narrative for the identification of Mary Rath with the lost heiress, there is no satisfactory reason given why she and her father should have been hiding themselves for ten years or more in the wilds of Africa.

When a novel opens with the rescue of an unknown infant from death, and the next scene discloses the same foundling, now grown up to manhood, but still ignorant of his parentage, while at the same time it is incidentally mentioned that the Earl of Otterbourne, whose estate is in the neighbourhood, lacks a direct heir through the supposed loss of an only son in infancy, not much ingenuity is required for guessing the ultimate dénouement. *My Brother Basil* is not a badly conceived story, though the author often writes with that sublime indifference to probability which is common

among lady novelists. Thus, Colonel Hazelford, the wicked heir-presumptive, who uses all his art to prevent the discovery of the real heir, is conveniently sent off at the end of the tale to hide his head in fear and shame, leaving Basil in undisturbed possession. In real life, Colonel Hazelford would only be waiting quietly for the death of Lord Otterbourne to lay claim to the title and estates with every chance of succeeding. There is a gushing amiability and tone of reverent hero-worship about the narrative, which will find great favour among a certain class of readers; and to these the conclusion of the story, which lands hero and heroine in the elysium of the British peerage, will also be an attraction.

Two shilling novelettes from the same publishing firm conclude our list. A good deal of smart business is transacted during the week of gaiety over which the action of *The Romance of a Lawn Tennis Tournament* extends. Within that period a young Irish peer and an elderly English colonel have had time to make the acquaintance of, fall in love with, and propose marriage to, a young lady recommended by her beauty, her manners, and her extraordinary skill in lawn tennis, but unfortunate in possessing a disreputable father and a sister of advanced Bohemian proclivities. The incidents are certainly romantic enough, and the style lively.

*The Type-written Letter* contains, among other things, the murder of a husband, the condemnation to death of his innocent wife, a sensational reprieve, a broken head, a six weeks' delirium, a second murder, and, finally, the arrest of the authors of all this mischief. From this it will be evident that there is no lack of excitement in the book; and, if probabilities are a little violated here and there, no one will on that account quarrel with an author who keeps us thoroughly well interested by means of ingenious and thrilling narrative.

JOHN BARROW ALLEN.

#### SOME BOOKS ON GREEK HISTORY.

"HEROES OF THE NATIONS."—*Pericles and the Golden Age of Athens*. By Evelyn Abbott. (Putnam's Sons.) The famous son of Xanthippus makes by his position and talents an excellent centre round which to group a general picture of his town or even of his nation. Such Mr. Watkiss Lloyd found him in his admirable *Age of Pericles*, and so Mr. Abbott has now treated him in a sketch which, though it includes a great deal, is on a smaller scale. That Mr. Abbott does not judge altogether favourably of his hero is, in our opinion, a misfortune; but he writes of him without bitterness, and generally gives his readers means of deciding for themselves. It is true that no serious attempt seems made to justify the first of his two charges against Pericles—"that he destroyed a form of government under which his city attained to the height of her prosperity, and that he plunged her into a hopeless and demoralising war." But as to the second, and as to certain smaller points connected with it, Mr. Abbott is explicit (pp. 200, 248, 262, 359), and argues fairly enough, if not so as to carry conviction. Pericles' hostility to Sparta was, he seems to think, the fatal thing. Yet it would be difficult



to show from our authorities that Pericles had any settled hostility to Sparta. If Sparta would have left Athens alone and abstained from underhand plots against her, Pericles would have been glad to leave Sparta alone. If there was direct hostility anywhere, it was felt against Pericles by Sparta, by the state which demanded the expulsion of the Curse of the Alcmaeonidae. If, again, Pericles' "constant efforts to win the control of the Corinthian Gulf brought on him" (on Athens) "the bitter hatred of Corinth," we must remember that, if the war had found Athens without any footing on the Gulf, things would have gone much more hardly with her. Mr. Abbott is too good a strategist to have overlooked the value of Sicyon to Athens, and Pericles was but doing his duty to the state which trusted itself to him. But, apart from our difference of opinion here, we find everything to praise in Mr. Abbott's book. It is needless to say that it is accurate, and that it is clear. It contains a wonderful variety of topics, and some of the very best of Mr. Abbott's writing is to be found in his remarks on Attic tragedy. The whole volume gives a well-balanced picture of the Golden Age of Athens: the lights and the shades are all there; and one feels that it is the creation of a man long acquainted with all the evidence which bears upon his subject. The manner is wider and more free than in Mr. Abbott's *History of Greece*; there is more amplitude of style and happy boldness in assertion. Too guarded writing, that great danger of learned men, has been avoided; and a judicious use of the language of Herodotus, Thucydides, and Aeschylus strengthens the local colouring. The plates are numerous, often good (as especially those at pp. 72, 96), rarely poor (as at p. 134). The villa Albani, by the way (p. 326), is near Rome, not near Naples.

*Griechische Geschichte.* Von A. Holm. Dritter Band. (Berlin: Calvary; London: Nutt.) Twenty-nine chapters, as full of matter as an egg is full of meat, here carry the story of Greek affairs down to the deaths of Timoleon and of Alexander the Great. The former, an elderly man, who did useful work, but was studiously moderate in his language about himself, has given rise to little discussion. The latter, young, brilliant, and knowing well how to advertise himself, has exercised countless pens, ancient and modern. But not all have contributed to his good name. Notoriety brings obloquy, and it is a nice question how far an honest historian is bound to mention all that has ever been said against his hero's character. On the one hand, to omit discreditable rumours might be called suppression of facts. On the other, evil may be said of anyone. Mistakes may blacken a character, and there is no limit to the activity of lying tongues. If a historian once print an accusation, readers will believe it, or at least remember it, even when he shows that he can find no foundation for it. Why should he be compelled to repeat what he does not believe, merely because someone once said it? Holm settles the question rightly, as we think, by omitting much personal gossip about Alexander. He is not blind to that prince's faults, but he only notices what is well-attested. Indeed, there is so much matter extant about Alexander that it is quite necessary to make a selection, and, while doing no violence to the record, to bring out most plainly what seems to the historian most true and most weighty. In Holm's picture we miss, without great regret, many familiar details. The drunken tyrant, the knight-errant, the lover of Thalestris, is out of sight. The civilising conqueror has taken his place. But the latter cannot civilise, though he may conquer, without careful adjustment of means to ends. He is more reasonable and less interesting than

a creature of impulse and adventure. But, if Holm has conceived his character of Alexander in plain and sober fashion, that monarch is saved from being prosaic by the greatness of his acts and of their results. He did too much to be commonplace. But, it may be asked, did he mean to do all that he actually brought about? Or did he merely set blind causes at work which Hellenized the Eastern world? Or, as a third possibility, was he merely the tool of his age? We have to ask similar questions about several great men of antiquity, and we can seldom answer them with certainty, because of our want of documents. We have no intimate letters of Alexander, no speeches laying down and justifying a policy. We have little more than a bare statement from outside of what he did. To infer from this what he meant to do is more or less hazardous; and a great living historian has always seemed to us to be on dangerous ground in delivering as sure his subjective reconstruction of Caesar's character and aims. But there are some facts which speak as plainly as documents—though historians often exaggerate their number—and there is evidence of this kind that Alexander fully intended not merely to conquer the Orientals, but also to humanise and civilise them. (See, for instance, Strabo, p. 517, of which passage Holm makes no mention.) A point about Alexander, on which, perhaps, opinion cannot be so firmly made up as on his plans for civilisation, is his attitude towards his own divinity. Did he believe in it? or did he consciously mean to deceive the world and to use his imputed deity as an aid to government, like Lysander or Napoleon I.? Holm chooses the former alternative. He reminds us that Alexander was the son of the superstitious Olympians. He thinks that the priests of Ammon were perhaps serious in their oracle, and that the king might well believe what was affirmed on such authority. But, for ourselves, we should like to unite both points of view. Alexander seems to us more calculating in this matter than Holm makes him. He probably did believe, at least sometimes, in his own godhead—otherwise he would have convinced but few persons; but he was also determined that the part of a god should not suffer by his acting. He had an enthusiastic side, which made him take action on some of his Homeric studies; but he also understood what was expected of a new Dionysus, and he carried it out. In short, he was young, but he was crafty. The town-name Alexandria boldly ranged him along with the deities who gave names to Herakleia, Poseidonia, or Apollonia. We have not space to deal further with the many interesting questions which Holm's new volume raises; but we must say of it, as we said of the earlier ones, that it is excellent. Critical, sober, yet entertaining, it is one of the best histories which have appeared in our time.

*Theben.* Von E. Fabricius. (Freiburg I.-B.: Mohr; London: Williams & Norgate.) No one of the larger Greek towns has so slight remains of ancient buildings to show as seven-gated Thebes. The lie of the ground does not offer any great help to the modern enquirer, and the allusions of classical writers to Theban topography are generally indefinite and often contradictory. It is, therefore, no wonder that the topography has been a matter of great uncertainty, and Prof. Fabricius has done well to publish the results to which he has been led after a personal inspection of the site. Discontented with the views of Ulrichs (1841) and Forchhammer (1854), he has walked over the ground and searched it for remains; and the theories arising in this way he has tested by confronting them with ancient texts. His surest guide seems to have been fragments of well-burnt tiles, glazed on one side, found

apparently not in masses but in lines, and sometimes accompanied by low banks of earth. In these tiles he recognises the coping put on top of walls of sun-dried brick to throw the rain off, and in the banks he finds degraded remains of the brick itself. On these lines then ran the city wall, and he maps the city out as occupying an irregular oblong, longest from east to west. In one place at least his view has been confirmed by the later discovery underground of stone foundations, apparently belonging to a gate tower. So far as one can judge without personal inspection, his outline of the walls seems better substantiated than his identification of sites within their peribolos, though here he has been very ingenious in combination. He is, however, probably right in identifying (with Ulrichs) the Kadmeia with the site of the present town, and in making the south wall of the Kadmeia coincide with the south wall of the city. Thebes had shrunk back into its acropolis, the Kadmeia, in the time of Pausanias; and Arrian's account of the attack of Alexander on the city seems to require but one wall on the south side. Yet it is hard to tell why Pausanias spoke of the rest of Thebes as *ἡ πόλις ἡ κείνη* if it included hills higher than its own acropolis.

*Wanderungen auf Klassischem Boden.* Von W. Freund. Hefte 1 und 2. (Breslau: Wohlfarth; London: Nutt.) An excellent little reading-book for anyone who wants easy German on an interesting topic, or wishes for a good series of sketches of the fields and seas made famous by Greek victories. The sites dealt with are Marathon, Thermopylae, Salamis, Plataeae, Delphi, and Olympia; and each is illustrated with a plan or views. We strongly recommend Herr Freund's pamphlet to all students of ancient history. He puts the obscure battle of Marathon in the clearest light we have yet seen, and makes it more probable than it appeared before that the Persian cavalry was on board the ships when Miltiades attacked. Miltiades had fairly out-generalled Datis and Artaphernes by appearing, not on the plain of Marathon, but in one of the narrow valleys which lead inland. Here the Persian cavalry could not be used; and, if the Athenians were attacked and defeated, they would not be annihilated, but would merely be pushed further inland. In short, the Athenians could not well be got at; and yet their position enabled them to take the Persians on the right flank, if the Persians marched on Athens by the road. Darius's generals, therefore, having lost all the advantages of the ground, shipped the cavalry and prepared to sail round to Athens. But then this view reduces the battle so much in importance that one does not see why the Persians were afraid to fight again elsewhere on Attic soil. Nor is it perhaps quite likely that the Persian camp was "etwa zwischen dem heutigen Kato Suli und dem Drakonera-Gebirge," for then it would have been planted exactly on the larger marsh.

#### NOTES AND NEWS.

WE hear that the Hibbert trustees have invited M. James Darmesteter to deliver the annual course of lectures for next year, and that the subject will be "The Religion of the Parsis."

THE next volume in the series of "The Queen's Prime Ministers," to be published in May, will be a *Life of Mr. Gladstone*, written by Mr. George W. E. Russell. It will have for frontispiece a new portrait, reproduced in photogravure.

MESSRS. JAMES R. OSGOOD, McILVAINE, & Co., of Albemarle-street, have this week made their first appearance as London publishers.

Among their announcements are Mr. George Du Maurier's novel, "Peter Ibbetson," illustrated by the author, which will first appear in *Harper's Magazine*, beginning with the June number; a novel written by Rhoda Broughton in collaboration with Elizabeth Bisland—who is, we believe, a travelled American; and two volumes of *Essays* by Prof. St. George Mivart. In addition, many American books are promised, and a series of foreign fiction, to be entitled "Red Letter Stories."

MR. LAIRD CLOWES, one of the council and a member of the arts committee of the Royal Naval Exhibition, has prepared a popular handbook entitled *All about the Royal Navy*, which will be published in a few days by Messrs. Cassell & Co. The book will treat of such subjects as the duties of the Navy, battleships and heavy guns past and present, torpedoes and explosives, sailors as they were and are, how to enter the Royal Navy, &c. It aims generally at furnishing such information as will enable laymen to take an intelligent interest in the exhibition.

MR. T. FISHER UNWIN has nearly in readiness *With Gordon in China*, being Letters from the late Lieut. T. Lyster, R.E., edited by his sister, Miss E. A. Lyster. The substance is given of many letters by "Chinese Gordon" to the Lieutenant, who was his personal friend for many years; and the book will also contain a portrait of Lyster.

MRS. OLIPHANT's memoir of Laurence Oliphant will appear immediately. It will be in two volumes, with portraits of both Laurence Oliphant and his wife.

MR. WILLIAM MARKHEIM is preparing for publication with the Clarendon Press an edition of *The Misanthrope*, with an introduction and notes, intended to illustrate the social history of the times, the dress, manners, and the historical characters depicted in the play. An account is given of the two genuine portraits of Molière, one of which is in the green room of the Comédie Française at Paris, and the other in the Duke d'Aumale's gallery at Chantilly. A letter from the great actor Delaunay about the leading character in the play is inserted in the introduction.

MESSRS. C. WHITTINGHAM & Co. announce the publication, in May, of a small volume of poems by Mr. Herbert P. Horne, entitled *Diversi Colores*. The volume will be printed at the Chiswick Press, with ornaments from the designs of the author, and issued in a limited edition of 500 copies.

AMONG Mr. Elliot Stock's announcements for the present season are the following volumes of verse: *Songs of Day and Night*, by Dr. A. B. Grosart; *Dora*, by K. Fenton; *Day Dawn and other Poems*, by J. Mellor; and *Weeds from a Wild Garden*.

MESSRS. ALEXANDER & SHEPHEARD have in the press a new edition of the *History of the Free Churches of England*, by the late Herbert Skeats. As the author was unable before his death to carry out his intention of thoroughly revising the work, it will be undertaken by Mr. Charles S. Miall, author of "The Life of the late Mr. Henry Richard," who will continue the history from 1851, at which it stopped short, to the present time. The volume, which will be issued in a popular form, will contain an account of the rise and progress of Dissent from the Revolution downward, with sketches of its prominent representatives.

THE Wyclif Society has now ready its volume for 1892, Prof. Loserth's edition of *De Eucharistia*, with a full introduction by the editor, discussing the Reformer's views of the sacrament. The volume for 1893, *De Blasphemia*, edited by Mr. M. H. Dziewicki, is

nearly ready; and the books for 1894 and 1895 are in the press. When Mr. Dziewicki has finished his edition of Wyclif's works on Logic, he means to edit the miscellaneous Philosophical Works in one volume.

THE first edition (consisting of one thousand copies) of the Rev. Dr. Kinns's new work, *Graven in the Rock*, was more than subscribed for before the day of publication. A second edition is now in the press, and will be ready in a few days.

MR. W. ROBERTS is contributing to *The Queen* a series of papers on "Women as Book-lovers," the first of which appeared in last Saturday's issue.

AT the dinner given by the American Copyright League in honour more particularly of the Congressmen who have had charge of the Copyright Bill, and of the two secretaries, Messrs. R. W. Johnson and G. Haven Putnam, who have been responsible for the direction of the campaign, it was announced by Comte Emile de Kératry, delegate of the Société des Gens de Lettres, that the French government has conferred the cross of the legion of honour upon the two last-named gentlemen.

ON Monday and Tuesday next Messrs. Sotheby will sell what is described in the catalogue as "the valuable library of a gentleman." For the most part, the collection consists of those classical works of English literature "without which no gentleman's library is complete"—works, we fear, now less in demand than they were a century ago. There are several county histories and genealogical works. But the chief rarities seem to be La Fontaine's own copy of *Les Amours de Psyché et de Cupidon*, with important corrections in his autograph, which have never been published; and first editions of Hakluyt and of Burton's *Anatomy of Melancholy*.

MR. ALBERT H. TOLMAN, professor of English literature and rhetoric at Ripon College, Wisconsin, has sent us a revised copy of the dissertation which he wrote in 1889 for the degree of Ph.D. at Strassburg. It is entitled "Shakspeare's Part in 'The Taming of the Shrew,'" and it consists of a most elaborate examination of the sources of the play, both direct and remote, with a criticism of the various theories that have been suggested. His conclusion is that Shakspeare probably did not write any part of the earlier play, "The Taming of A Shrew"; but that about one-half (discriminated line by line) of "The Taming of The Shrew" is his, including the core of the play, the actual taming of Katherine, the remainder having been written in afterwards, possibly by an ardent admirer of Greene's work.

It is worthy of notice that Messrs. Macmillan have already republished, in cheap editions, two of their handsome works which first appeared shortly before Christmas last. These are Sir Samuel Baker's *Wild Beasts and Their Ways*, compressed from two volumes to one, and Mrs. Oliphant's *Royal Edinburgh*, reduced from medium to crown octavo; both with all the original illustrations.

#### UNIVERSITY JOTTINGS.

MR. A. H. SAYCE, on his return from Upper Egypt, will find an invitation awaiting him to come back to Oxford with the title of professor. On the recommendation of the delegates of the common university fund, a decree will be proposed in Convocation on Tuesday next, creating for him a chair of Assyriology for a period of five years, with an annual stipend of £150. It has long been known to Mr. Sayce's friends that he has always desired this academical

recognition of his favourite study, to which he has himself been devoted from his undergraduate days.

CANON CHEYNE, Oriel professor of the Interpretation of Holy Scripture at Oxford, has been compelled by ill-health to postpone his second public lecture upon "Possible Zoroastrian Influences on the Religion of Israel."

MR. WILLIAM MARKHEIM, Fellow of Queen's College, Oxford, will deliver a public lecture at the Taylor Institution on Tuesday, May 12, upon "'Molière and the Misanthrope.'" He proposes to show how the author's own married life is represented in the play.

UNDER the sanction of the board of legal studies, Mr. Lewis T. Dibdin, chancellor of the dioceses of Durham, Exeter, and Rochester, will deliver a course of three lectures at Cambridge during the present term on "Ecclesiastical Law." He will treat of the clergy, the parishioners, the church, and the churchyard.

MR. J. Y. BUCHANAN, university lecturer in geography, will give a course of six lectures at Cambridge this term on "Climatology."

MR. W. R. MORFILL, reader in Russian at Oxford, was to deliver a public lecture on Friday, May 1, upon "Serbia, Historical and Literary."

THE life-size portrait of Canon Liddon, by Prof. H. Herkomer—which has been for some time on view in the University Galleries—has now found its permanent place on the wall of Christ Church hall. On all hands it is considered an admirable likeness, though we hear that the painter had never even seen his subject, and had nothing better than an enlarged photograph to work from.

MR. ISRAEL GOLLANCZ, of Christ's College, Cambridge, university lecturer in English under the modern language tripos syndicate, and editor of *Pearl*, has been elected to the Quain studentship in English literature (£150 a year) at University College, London. He has already begun a course of lectures there on "The History of the English Language."

PROF. HENRY NETTLESHIP will lecture on "Religion and Criticism" on Sunday next, May 3, at 7.30 p.m., before the Ethical Society, in Essex Hall, Strand.

PROF. ALFRED GOODWIN, of University College, will begin a course of four lectures on "The Odyssey," at the Chelsea Town Hall, on Monday next, May 4, at 3.15 p.m.

WE may mention here that Mr. John Murray has brought out a new edition, in one volume, of the late Dean Burgon's *Lives of Twelve Good Men*, which—apart from its record and criticism of the Oxford Movement—will always possess an academical interest because of its reminiscences of President Routh, Provost Hawkins, and "Bodley" Cox. The present edition is enriched with an admirable series of portraits of all the "twelve good men" commemorated, with one of the author for frontispiece. Otherwise, it seems unchanged.

THE rectorial address recently delivered at St. Andrews by Lord Dufferin has been published, in handsome pamphlet form, by Messrs. Blackwood. Suffice it to say that it recalls—in its style, if not in its subject—the great addresses of John Stuart Mill and Carlyle.

MR. JOHN PARK HARRISON has printed (London: Henry Frowde) the paper which he read at Oxford last year, arguing that both the original design and also some of the existing stone-work of the cathedral date from pre-Norman times. He has added three plates, in order to exhibit the ornaments of the Christ Church capitals side by side with illuminated designs from Anglo-Saxon MSS.



## ORIGINAL VERSE.

AN ANSWER.

(See ACADEMY, April 11, 1891.)

BROTHER in pain! thou art not all alone;  
 Thousands share with thee thy sad, weary moan  
 Against "the wingless hours with feet of lead."  
 I, too, lie stretched for ever on a bed  
 Which cannot move from the dark, grimy wall,  
 Where never freshened airs or sunbeams fall;  
 While all the weary night I must not dare  
 To turn, or groan in pity for the worn—  
 The weary sleepers, who, with toil o'erborne  
 And hunger pangs, this couch with me must share.  
 No, leave thy couch to me if Brother Death  
 Prefer thee first to Heaven; so may my breath,  
 Drawn easier by the window, heave this sigh,  
 "The angels make the bed where thou dost lie!"

E. N. P.

## THE FOLK-LORE CONGRESS OF 1891.

THE literary sub-committee of the Folk-lore Congress of 1891, of which Mr. Joseph Jacobs is chairman and Mr. Alfred Nutt secretary, have drawn up a report for the work of the congress, which has been adopted by the organising committee.

The work of the congress will be divided over the five working days, Thursday, October 1, to Tuesday, October 6, 1891, thus: On Thursday, October 1, the congress to meet in the afternoon to hear the president's address, and to elect the presidents of sections, the (European) folk-lore council, and a special committee on methodology.

The congress will be divided into three major sections: (1) Folk-tales and Songs; (2) Myth and Ritual; (3) Custom and Institution; and it is proposed that Mr. E. Sidney Hartland, Prof. Rhys, and Sir Frederick Pollock should preside over these sections respectively, and that Prof. T. F. Crane should preside over the methodological committee.

The committee recommend that under each section the papers and discussions should be taken, as far as possible, in chronological or logical order, dealing in turn with the relations of the subject—tales, myths, or customs, in their present phases—to those of savage, oriental, classical, and mediæval times and conditions. It is suggested that the papers, so far as practicable, should serve to test a conception now widely held, especially among English folk-loreists and anthropologists—the conception, namely, of the homogeneity of contemporary folk-lore with the earliest manifestations of man as embodied in primitive records of religion (myth and cult), institutions, and art (including literary art).

Thus, on the day devoted to Folk-tales it is hoped that papers and discussions will be forthcoming on the incidents common to European and savage folk-tales—ancient and modern folk-tales of the East, their relations to one another, and to the folk-tales of modern Europe—traces of modern folk-tales in the classics—incidents common to folk-tales and romances—the recent origin of ballads—the problem of diffusion. On the day devoted to Myth and Ritual such subjects may be discussed as: The present condition of the solar theory as applied to myths—modern folk-lore and the Eddas—primitive philosophy in myth and ritual—sacrifice rituals and their meaning—survivals of myths in modern legend and folk-lore—witchcraft and hypnotism—ancestor-worship and ghosts—charms, their origin and diffusion. On the day devoted to Custom and Institution it is suggested that some of the following topics be discussed: identity of marriage customs in remote regions—burial customs and their meaning—harvest customs among the Celtic and Teutonic populations of Great Britain—the testimony of folk-

lore to the European or Asiatic origin of the Aryans—the diffusion of games—the borrowing theory applied to custom.

Besides those papers, and others that may be suggested by members of the congress, it is proposed that each day shall open with a presidential address from the chairman of the section. Thus, four out of the five days being accounted for, it only remains to determine the work of the last day. This, it is suggested, should be taken up with the reports of the methodological committee, appointment of committees of the International Folk-Lore Council, and discussion of special points to be brought before the next congress. Besides this, it is hoped that arrangements may be made by which a conference may be held on this day between the congress and the Anthropological Institute, to settle the relative spheres of inquiry between folk-lore and anthropology. Also, it is anticipated that a detailed account of the Helsingfors Folk-lore Collection will be forthcoming, as well as descriptions of the folk-lore subjects of interest at the Ashmolean and the British Museum.

## THE UNIVERSITY FOR LONDON.

THE Senate of the London University has put forward a "Revised Scheme" for the re-organisation of the university, which will shortly come before Convocation for approval; and it is high time that some public notice should be taken of the lines upon which it is proposed to reconstitute the existing university system.

Unfortunately, the English, and especially the London, public has small appreciation of what higher education and sound intellectual training really denote. It will subscribe thousands of pounds for Polytechnics, without the least clear understanding of what those institutions are intended to accomplish—whether they are to inculcate cleanliness by aid of swimming baths, to train apprentices in the folding of cretonnes, or to teach shorthand, chess, and the rudiments of drawing on the South Kensington plan. But for the education and training of those citizens whose knowledge and thought are to leaven the community, for the teaching of the teachers, for the preparation of that staff of scientists, specialists, leaders of industry, and representatives of culture in and outside the learned professions, upon whom the welfare of the nation so largely depends—for these objects the greater public has no sense whatever. Nor is the reason far to seek. The universities in England have always been class institutions; their enormous endowments have never served as nets to catch talent and ability from all classes of the community; and to this day there is no obvious and direct road from the Board school to the university. It may be the merest fraction of a percentage of Board school scholars whose talent is sufficient to render it a gain to society that they should find a regular ladder to a secondary education and to the universities. But for this fraction, a regular ladder, at least from secondary education to university, is entirely wanting. For this reason, among others, the universities fail to appeal to the imagination of that democratic public, which is more and more extending its control over local and central politics. It is true that the various societies for the extension of what is termed "university teaching" have made strenuous endeavours to popularise the name at least of "university teaching." But useful as their work has been, the placing in Cambridge or Oxford of half-a-dozen artisans for a few weeks in the vacation cannot nationalise those places like the presence of half a hundred sons of artisans enjoying the complete course of academic instruction and participating in the ancient endowments. Nor

in our opinion, can any course of "university extension," however long continued, replace the steady years of work and devotion to one occupation which we associate with the idea of an academic training. It may do most useful, nay, yeoman service; but without the laboratories, museums, libraries, the persistent daily study, it cannot claim to replace university life. "University extension" has more of the university spirit about it than the examining board at Burlington House, because its first object is to teach; but it, nevertheless, is quite incapable of supplying the place of a great teaching university in London, which the democracy shall appreciate, and which shall not hang its head in very shame before the like institutions in Berlin or Vienna. University extension is a valuable accessory, but it cannot supply what is needed in London. Nevertheless, university extension, largely owing to the energy and persistency of its London secretary, has succeeded in reaching people's imaginations, while the higher scheme has fallen flat. Some attempts to form a ladder from the Board school to University College failed, apparently owing to the apathy of its council; and the London colleges, till within the present year, have done nothing to render themselves popular with our modern democracy. They have been rightly or wrongly looked upon as rather expensive institutions for the education of the middle classes; and their appeal to the County Council for assistance was not unnaturally rejected, while grants were made to both the London Society for University Extension and the City and Guilds' Committee.

It may be asked how far the revised scheme of the Burlington House Senate goes in the way of providing a really great teaching university for London—something which can appeal to the imagination, not only of teachers and taught, but of the population among which they live? We can only answer—*absolutely nothing*. Nor was it to be expected that it could. Its failure was foreseen by all the teaching element on the Royal Commission. A Senate largely composed of gentleman who have had no experience of academic life such as it is at Oxford or Cambridge, or in the continental universities; who through long years have associated the name University with examinations, and not with the idea of teaching; who have tried to negotiate with a dozen conflicting interests and please them all, while virtually retaining power in their own hands—was not a body which could produce a satisfactory scheme for a great teaching university. As a teaching scheme their plan is a pitiable failure, containing in it only one germ of possible good. We cannot too often repeat that the fundamental purport of a university is to teach, to educate its scholars through its professors, and its professors themselves by aid of the laboratories and means of research which it places at their disposal. Now the present scheme put forward by the Senate bears on the face of it all the signs of having been produced by a body which has lived in an examining and not an academic or teaching atmosphere. It is a gigantic and complex scheme for the redistribution of examining power, and not for the provision of wider and more efficient teaching. It is no wonder that such a scheme was rejected by the professorial bodies of King's and University Colleges, in the latter case by an unanimous vote. Even in the council of the latter college a modified approval was only carried by the casting vote of the president, or, as it might otherwise be expressed, by the vote of a member of the London University Senate. Now it is the professorial element in the London colleges, not their councils, who would really have to carry through the committee and faculty work

of the new scheme so far as it concerns university teaching in arts and science; and its unanimous rejection by the college teachers is a point which Convocation and the outside public ought to bear clearly in mind when they are considering the Senate's proposals.

Those proposals may be considered under three headings—first, as to the manner in which they deal with the London colleges; secondly, as to the manner in which they deal with the provincial colleges; and, thirdly, as to how far they provide any real teaching university for London. In the first place, as to the London colleges. These colleges have a certain claim on the public; for years they did yeoman's service in the matter of academic education for London, but a certain proportion of their teaching at present is of an elementary character; and in other cases, principally from the need of proper laboratories and appliances, their instruction is probably not as efficient as at certain special institutions—in particular, the City and Guilds Central Institution. There is an alternative future open to these colleges: either they must raise themselves to the highest academic level, or they must content themselves with the preparation of students for the pass and lower degrees of the proposed university. The revised scheme of the University Senate practically takes the latter view of their future. It proposes to give the teachers of the London colleges control of the pass examinations in arts and science, so far as concerns their own students. It reserves the honours examinations. The instruction at these colleges would become, more even than it is at present, of a pass character; and this must ultimately involve the reduction of the teaching to the standard of poll-men, and the teachers to the well-known type of poll-lecturers. This may be a useful function for these colleges. As their councils appear to have accepted a scheme which places the honours examinations out of touch with the college courses and teachers, these councils presumably think it their most suitable function. But even in this matter of redistributing the examining power for a poll-degree, King's and University Colleges cannot hope for a monopoly. For the degrees given for the sciences preparatory to engineering, the City and Guilds Central Institution by its equipment and teaching has an equal right to admittance, and, therefore, may justly claim representation on the faculties. In fact, so soon as the scheme appears in its true light—as a redistribution of examining power, and not as the organisation of a teaching body—there is no legitimate ground for excluding from the faculties any London body which is capable of preparing students for a certain level of poll degree. The moment the London colleges accept as their function this lower standard of academic teaching, they must be prepared for the admission of any number of London constituent colleges. So far as the ultimate source of authority is concerned—the future senate—these colleges would have twelve members in a total of fifty-two, assuming, indeed, the faculties of arts and science to be solely constituted from these colleges, a position they could hardly maintain indefinitely.

As the Senate reserves to itself the right to appoint professors and lecturers, not necessarily attached to the colleges, and to assign them representation on the faculties, we have the germs of an honours school apart from the colleges; and the reduction of the colleges to groups of teachers preparing for pass degrees becomes more and more their evident future. This may or may not be to the public advantage; but it should certainly be borne in mind, when discussing the scheme, that the future teaching university will not arise from the colleges, but from the professors and lecturers whom the Senate reserves the right to appoint. The sop-

thrown to the colleges in return is the power to pass students for poll degrees.

Turning in the next place to the provincial colleges, we find that they contribute eight members to the ultimate governing body of the new university. On the senate, therefore, they will have small power, unless, with a view to obtaining proper regard for local interests, they make themselves obstructive, which they will certainly be justified in doing. The proposed senate, indeed, is simply a conglomeration of the representatives of half a dozen different interests, which have nothing in the least in common. What, for example, have the representatives of the London medical schools and the President of the Council of Legal Education to do with the teaching of arts and science, say, in Sheffield? But the provincial colleges have really little to fear. So soon as they arrive at a certain degree of strength, the parliamentary influence of their local representatives will soon provide them, either in groups or individually, with charters as independent universities. The case of the London colleges is different: they will have bound themselves once for all to Burlington House, the local energies of which will increase as its provincial supplies of examinees diminish. Meanwhile, a provincial college may gain that greater control over the education of its own poll students which is connoted by the power of discussing the schedules of examination with other colleges scattered over the length and breadth of England. The expense in time, energy, and railway fares will soon lead to a vigorous movement for home rule.

Lastly, out of this elaborate scheme for the redistribution of examining power, the medical side of which we have not even referred to, what is there of a real teaching university? In the first place, we venture to say, so far as the colleges are concerned, *nothing*. The college professors will be quite independent of the new university. There is no provision in the scheme for putting the election of the college teachers in the hands of the new university committees. The college laboratories and the college work will be beyond the control of the university authorities. To speak, therefore, of these colleges as an integral part of the university is simply absurd. A professor the university does not appoint, a laboratory the university has no control over, are not, for practical purposes a part of the university at all. We shall again have a governing board with nothing to govern, a university without professors and without equipment. The only germ of hope for a real university in the whole scheme lies in the last clauses, which reserve the right to the senate to hold real property for the purposes of the university and for the establishment of professorships and lectureships. How long, however, will it take to establish and endow a real university in this way, especially in the face of the active opposition and competition of the colleges?

The scheme seems to us hopelessly unworkable. The already overburdened teacher, in order to carry out some development of teaching which may have a bearing upon university examinations, will have to see it safely through college faculty, college senate, and college council; then he will have to carry it through university board of study, university standing committee, and, possibly, university senate. His whole energy, which ought to be devoted to teaching and research, will either be absorbed in the round of committee, or he will disregard the new university *in toto*. Both alternatives are equally undesirable. The senate of the university, on the other hand, if it considers anything desirable in London teaching, will have to see it discussed by university standing committees, faculties, and boards of study, by

college councils, senates, and faculties; ultimately, perhaps, to be rejected by a teacher over whom it has no control, and in whose selection it has no voice.

We can only repeat, in conclusion, what we have stated in the ACADEMY before, that what is needed in London is the establishment of a teaching side to the existing University, practically independent of the Senate which conducts the imperial examinations in Burlington Gardens, and the absolute absorption by this teaching side of the plant and staff of the London colleges. Inefficient lecturers ought to be gradually replaced or pensioned off; all new appointments ought to be in the hands of the ultimate governing body of the teaching side; while the complete control of laboratories, equipment, lecturers, and endowments ought to belong to one single body, so soon as such a body can be firmly established. Such a reconstruction would give us a teaching university in London, a university starting with some half a million in endowments and buildings, and capable of making a legitimate appeal to the public for further aid. A university, it would be, with something to develop, and with power to command respect. It, and it alone, would be the rightful heir to such funds as the local London bodies may have in the future to dispose of—above all, to whatever, in the course of the next ten or twenty years, may be available from the Gresham estate for the further development of university teaching in London.

KARL PEARSON.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- APPEL, C. Zur Entwicklung italienischer Dichtungen. Paderborn. Halle: Niemeyer. 6 M.  
BRAUN, E. Briefwechsel m. den Brüdern Grimm u. Jos. v. Lassberg. Hrsg. v. R. Ewald. Gotha: Perthes. 3 M.  
GLASSENAPP, C. F. Wagner-Encyklopädie. Haupterscheinungen der Kunst- u. Kulturgeschichte im Lichte der Anschauung. Richard Wagners. Leipzig: Fritzsche. 15 M.  
JANZÉ, la Vicomtesse de. Etude et récits sur Alfred de Musset. Paris: Plon. 3 fr. 50 c.  
JUIFS, les, de Russie: recueil d'articles et d'études sur leur situation légale, sociale et économique. Paris: Cerf. 3 fr. 50 c.  
PRINCE, Amédée. Le Congrès des trois Amériques, 1889—1890. Paris: Guillaumin. 30 fr.  
QUENTIN-BAUCHARD, E. La Bibliothèque de Fontainebleau, et les livres des derniers Valois à la Bibliothèque Nationale (1515—1589). Paris: Paul. 35 fr.  
ROBERT, C. Der Paphos-Sarkophag. Halle: Niemeyer. 2 M.

### HISTORY, LAW, ETC.

- BOUCHARD, L. Système financier de l'ancienne monarchie. Paris: Guillaumin. 12 fr.  
FRICKE, G. Der bayerische Feldmarschall A. Marheineke. Beitrag zur Geschichtsschreibung der Türkenkriege u. d. span. Erbfolgekriege. Leipzig: Fock. 1 M. 50 Pf.  
GRIEDER, J. Der Zug Kaiser Karls V. gegen Metz im J. 1552. Halle: Niemeyer. 1 M. 20 Pf.  
GCHLOWITZ, L. Das österreichische Staatsrecht (Verfassungs- u. Verwaltungsrecht). Wien: Manz. 10 M.  
HENNING, A. Steuergeschichte v. Köln in den ersten Jahrhunderten städtischer Selbstständigkeit bis zum J. 1370. Dessau: Baumann. 1 M. 50 Pf.  
HUG, K. W. Die Kinder Kaiser Friedrich Barbarossas. Heidelberg: Hering. 1 M. 20 Pf.  
MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. IX. Chronica minora saec. IV.—VII., ed. Th. Mommsen. Vol. I. fasc. 1. Berlin: Weidmann. 11 M.  
RELATIONS de la Cour de Sardaigne et de la République de Genève, 1754—1792. Paris: Fischbacher. 6 fr.  
SCHIEBER, J. u. M. V. REYMOND. Die mitteleuropäischen Kriege in den J. 1804, 1806 u. 1870—71. Berlin: Pauli. 18 M.  
SEELER, W. V. Zur Lehre von der Conventionstrafe nach römischem Recht. Halle: Niemeyer. 1 M. 20 Pf.

### PHYSICAL SCIENCE.

- POLARFORSCHUNG, die internationale, 1882—1883. 1. Bd. Hrsg. v. G. Neumayer. Berlin: Ascher. 14 M.  
WITTMANN, P. Der Edelstein (Phasianus colchicus). Wien: Künast. 8 M.

### PHILOLOGY, ETC.

- APULIUS, Amor u. Psyche. Mit krit. Anmerkgn. v. C. Weyman. Freiburg (Schweiz): Universitäts-buchhandlg. 2 M.  
BECHERT, M. De M. Manilio astronomicorum poeta. Leipzig: Hinrichs. 1 M. 20 Pf.  
BRANDS, H. Die jüngere Glosse zum Reinken de Vos. Halle: Niemeyer. 1 M. 20 Pf.  
COMMENTAIRE sur le Séfer Yesira, ou livre de la création, par Le Gaon Saadya de Fayyom, publié et traduit par Mayer Lambert. Paris: Bouillon. 10 fr.



CORPUS inscriptionum latinarum. Vol. XV. pars 1. Inscriptiones urbis Romae latinae. Instrumentum domesticum. Ed. H. Dressel. Pars 1. Berlin: Reimer. 55 M.  
GOMPERZ, Th. Philodem u. die ästhetischen Schriften der Herculaneischen Bibliothek. Leipzig: Freytag. 1 M. 80 Pf.  
GRASSERIE, Raoul de la. Etudes de grammaire comparée. De la catégorie des modes. Louvain. 4 fr.  
HELMHOLD, H. Aristophanis *Plz* superstes utrum prior sit an retractata. Jena: Neuenhahn. 1 M. 60 Pf.  
HENRY, V. Les hymnes Robitas. Livre XIII de l'Atharva-Veda, traduit et commenté. Paris: Maisonneuve. 4 fr.  
MCSSAFIA, A. Studien zu den mittelalterlichen Marienlegenden. IV. Leipzig: Freytag. 1 M. 70 Pf.  
VOLLMEYER, K. Laberinto amoroso. Ein alspan.-Liederbuch. Erlangen: Junge. 2 M.

## CORRESPONDENCE.

## THE NINTH CONGRESS OF ORIENTALISTS.

Louvain: April 28, 1891.

Allow me to express, in the name of my Belgian friends, the wish that an end may be put to the Great Oriental Schism, and that the sage counsels of Dr. Isaac Taylor may be listened to. In my opinion the best means would be that no leading member of either party be excluded from the ultimate council. May the distinguished scholars of England, France, and Germany not forget the two valuable principles, *L'union fait la force* and *quam bonum habitude fratres in unum*.

C. DE HARLEZ.

[We have received another letter from Dr. Leitner, which we do not think it advisable to print, for the same reason as mentioned last week. Suffice it to say that he offers to make no concessions. It only remains, therefore, for the general body of orientalists, if they are desirous of avoiding the scandal of a schism, to compel the committees of the two rival Congresses to submit to some plan of compromise.—Ed. ACADEMY.]

## SIR THOMAS MORE'S TREATMENT OF HERETICS.

Athenaeum Club: April 26, 1891.

May I be allowed to appeal to Mr. Gairdner to help me through a difficulty with respect to the treatment of heretics by Sir Thomas More.

I find More writing to Erasmus on the occasion of his resignation of office—by permission of the "most indulgent of sovereigns." (So Shakspeare, true as ever to the spirit of the time, makes Buckingham, going to execution, compliment the king on his mercifulness—this by the way.)

In the same letter, More sends the epitaph he has written for himself. It recites, among other characteristics, that in the conduct of his judicial functions he had been

"*furibus autem homicidiis haereticisque molestus.*"

We have here an ascending scale of intervals even more serious than from pitch and toss to manslaughter. Heretics are as much worse than murderers as murderers than cutpurses; and their due of molestation would doubtless be correspondingly aggravated. We catch the tone of him who talked so complacently to "Son Roper" of "treading heretics underfoot like ants."

So it strikes me at the moment; but my confidence in my critical faculty has been so shaken lately by Bishop Creighton's relative estimate of Alexander Borgia and Savonarola that I dare not be hasty. Hence it is that a hint from Mr. Gairdner how to put all these facts into historical perspective will much oblige his obedient servant,

W. WATKISS LLOYD.

## THE PERSIAN (?) ELEMENT IN MARCIONISM.

Oxford: April 23, 1891.

As an appendix and, I may say, corrective of my note on Marcionism in the ACADEMY of April 11, permit me to send you the following

remarks of an anonymous Armenian correspondent whom I take this opportunity of thanking for his communication. In my note I suggested that the Armenian word *atar* in Eynik's account of Marcion's heresy might be a transliteration of the Persian *atar* = fire. My correspondent writes:

"It seems that we cannot accept the equation of *atar* = *atar*, since there exists an Armenian representative of this Persian word in the Armenian *atr*, which only occurs in compounds, as e.g., the well-known province Atro-patene, on which see Lagarde, *Arm. Studien* (sub. verb.)—who, besides, adduces the word *atragojn*, 'fiery'; Ciakciak gives yet others. . . . But, secondly, there does not seem to be any necessity for assuming the proposed equation. The 'other' is the higher God, the Christians, and father of Jesus, whom some of the Gnostics, not Marcion only, opposed to the god of the Jews, of the Thora; while Eznik, as an orthodox Christian, held his god to be the same as the Jews. 'Marcion, erring, introduces otherness as against the God of the law.' Eznik condemns him for deeming it at all necessary to invent another god."

I must admit that the fact of *atr* being already in use as the Armenian form of *atar* is fatal to the suggestion that in *atar* we have a transliteration of *atar*; the more so as we find compounds of *atr*, e.g., *atrashek* (= *atrashevan*), used by an Armenian contemporary of Eznik in his version of Philo. In spite of a certain awkwardness, therefore, in the phrase "the god who is good and other," we must accept it without seeing in it the tempting reference to the Persian fire-worship.

I may add that I should have written, in the sentence of Eznik's cited at the end of my letter, not "the son of *atar*," but "this *atar*" (= *ὁ ἀλλότριος*). Of course, I did not regard *atar* as the philological equivalent of *atar*, but only as a transliteration; and I thought that *atar* might have been fixed upon by the transliterator, because it was already a common and familiar word, just as the English sailor turns Bellerophon into Billy Ruffian.

F. C. CONYBEARE.

## HERBERT SPENCER'S ESSAYS IN AMERICA.

Library of Congress, Washington, U. S. A.: April 17, 1891.

The writer of the notice of the new edition of Spencer's *Essays* in the ACADEMY of April 4 (p. 322), appears to have been misinformed concerning the American editions of the works of Darwin and Spencer. A note of correction, therefore, may not be out of place.

The first volume of Spencer's *Essays* was printed and published in England in 1858 and the second volume in 1863. The first American edition appeared in 1864 with the title *Illustrations of Universal Progress*, and consisted of essays selected from both the English volumes. In 1865 another volume was published at New York with the title *Essays, Moral, Political and Aesthetic*, also made up of essays selected from the two English volumes. The third series of essays was the only one published first in America.

As for Darwin's works, several have been printed and published in America: such as, for example, his *Variation of Animals and Plants under Domestication*, issued by Orange Judd & Co., of New York, in 1868.

D. HUTCHESON.

[We print the above, out of consideration of the quarter from which it comes. But the writer seems to have misunderstood the notice in the ACADEMY. We never said that Mr. Herbert Spencer's *Essays* were first collected and published in America, but only that the three series of *Essays*, which have "long been accessible," were "printed from American types." This is strictly true; and the whole

story will be found in the preface to Vol. I. of the library edition (Williams & Norgate), which we were then reviewing. Mr. Spencer there states that "for economy's sake," he had imported supplies of the two first series printed from the American plates, and had re-printed the third series from plates partly American and partly English.

We may add that our corrector is himself not quite correct. *Teste* Mr. Spencer, in the preface mentioned above, the first series of *Essays* appeared in December 1857, not in 1858: and the third series was published first in England, not in America.

With regard to Darwin, what we said was, "not one of whose works, we believe, has ever been re-printed in America down to this day." Our belief was, it appears, erroneous; but it still seems to us notable that our well-informed correspondent does not mention an American reprint of *The Origin of Species*. — Ed. ACADEMY.]

## THE LORD'S PRAYER IN LITHUANIAN.

Taylorian Institution, Oxford: April 25, 1891.

Mr. Morfill has quoted, in the ACADEMY of April 18, a Lithuanian text of the Lord's Prayer, which, it may be worth while to point out, is identical with that contained in the *Oratio Dominica in CLV linguis versa*, printed in the famous type of the Bodoni Press (folio, Parmae, 1806). Its source is there given as "Ex Sylloge Londinensi," presumably the same book as that mentioned by Mr. Morfill.

H. KREBS.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 3, 7.30 p.m. Ethical: "Religion and Criticism," by Prof. H. Nettleship.  
MONDAY, May 4, 4.5 p.m. Royal Institution: General Monthly Meeting.  
8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Natural Foliage," IV., by Mr. Hugh Stannus.  
8 p.m. Aristotelian: "The Principle of Authority in its relation to Ethics," by the Rev. H. Rashdall.  
8 p.m. Victoria Institute: Papers by Messrs. E. Charlesworth and J. Allen Brown.  
TUESDAY, May 5, 8 p.m. Royal Institution: "Bacteria, their Nature and Functions," II., by Dr. E. E. Klein.  
8 p.m. Biblical Archaeology: "Tales of the Westcar Papyrus," by Mr. P. Le Page Renouf; "A Bilingual Papyrus in the British Museum," by Prof. E. Revillout; "Haran in Mesopotamia," by Mr. W. F. Ainsworth.  
8 p.m. Civil Engineers: "Railway-Train Lighting," by Mr. W. Langdon.  
8 p.m. Society of Arts: "Armenia and the Armenians," by Capt. Buchan Telfer.  
8.30 p.m. Zoological: "The Fauna of British Central Africa," by Mr. Selater; "New Land-Shell from the Indian Region," by Col. Beddome; "A New Pigeon of the Genus *Carpophaga*," by the Hon. L. W. Rothschild.  
WEDNESDAY, May 6, 8 p.m. Geological: "A Rhætic Section at Pylle Hill or Totter Down, Bristol," by Mr. E. Wilson; "A Microscopic Study of the Inferior Oolite in Gloucestershire," by Mr. E. Wethered.  
8 p.m. Elizabethan: "The Plays of Cyril Tourneur," by Mr. J. E. Baker.  
8 p.m. Society of Arts: "The Sources and Applications of Borax," by Mr. E. L. Fleming.  
9 p.m. Royal Society: Conversation.  
THURSDAY, May 7, 3 p.m. Royal Institution: "Recent Spectroscopic Investigations," V., by Prof. Dewar.  
4 p.m. Archaeological Institute: "Bath as a Roman City," by Mr. E. Green; "Queen Eleanor's Crosses," by Mr. Walter Lovell.  
8 p.m. Linnean: "The Anatomy of the Genera *Pterogonius* and *Stenopus*, and their Relationship to the recent *Arachnida*," by Mr. Malcolm Laurie; "The Diseases of the Coco-Nut (*Cocca nucifera*, L.)," by Mr. M. Cresse Potter.  
8 p.m. Chemical: "The Action of Alkalis on the Nitro-Compounds of the Paraffin Series," by Prof. Dunstan and Mr. T. S. Dymond; "The Addition of the Elements of Alcohol to the Ethereal Salts of Unsaturated Acids," by Prof. Purdie and Mr. W. Marshall; "Some New Addition Compounds of Thiocarbamide affording Evidence of its Constitution," by Prof. Emerson Reynolds; "The Action of Acetic Anhydride on Substituted Thiocarbamides," and "An Improved Method of preparing Aromatic Mustard-oils."  
8 p.m. Electrical Engineers: "Some Effects of Alternating-Current Flow in Conductors having Capacity and Self-induction," by Dr. J. A. Fleming; "Some Points connected with Mains for Electric Lighting," by Mr. W. H. Preece.  
FRIDAY, May 8, 4 p.m. Botanic: "Parasitic Plants, Native and Exotic," II., by Prof. Marshall Ward.

7.30 p.m. Civil Engineers' Students' Meeting,  
 "Malta Dockyard Caisson," by Mr. J. W. Brown.  
 8 p.m. New Shakespeare: a Paper by Mr. R. G.  
 Moulton.  
 8 p.m. Ruskin: "Ethics of the Dust," by Mr. Arthur  
 Butwood.  
 9 p.m. Royal Institution: "Liquids and Gases," by  
 Prof. W. Ramsay.  
 SATURDAY, May 9. 3 p.m. Royal Institution: "The Artificial  
 Production of Cold," L. by Mr. H. Graham Harris.  
 3.45 p.m. Botanic: General Monthly Meeting.

## SCIENCE.

*Essays of an Americanist.* By D. G. Brinton.  
 (Philadelphia: Porter & Coates.)

DR. BRINTON has been well advised in republishing his "Essays." They form a connected whole, and throw a light on the culture and languages of the American tribes such as we should probably look for in vain from any other scholar. Dr. Brinton has devoted his life to the study of the people who inhabited America before the arrival of the whites, and has brought to the study an unusual amount of critical judgment and comprehensive learning. It is more particularly in the domains of aboriginal literature and speech that he has earned the gratitude of scholars.

His "Essays" are divided into four parts—Ethnologic and Archaeologic, Mythology and Folk-lore, Graphic Systems and Literature, and Linguistic. No department in the psychological history of the American natives has, it will be seen, been omitted. We begin with the earliest relics of the palaeolithic age which have been found in Brazil or North America, and we end with the books of the Mexicans and the Mayas and languages of existing tribes.

It is only recently that American anthropology, in the strict sense of the term, has attracted serious attention. The vague theories of the descent of the American aborigines from Mongoloid ancestors were advocated or combated with little regard to physiological facts. It is only now that students are beginning to perceive that a markedly dolichocephalic population like that of the American aborigines can have no connection with the brachycephalic Mongols. Not but that brachycephalic tribes exist in America; and what is most curious is that they seem to have been the first inhabitants, at all events of Brazil. Here in the shell-mounds the skulls are all brachycephalic, in contrast to the skulls found in the caverns, which, like those of the present inhabitants of the country, are dolichocephalic in type. Nevertheless, in spite of this craniological difference, the natives of the American continent all present, as Dr. Brinton remarks, a common and a permanent type. The fact is one which ought to be remembered in anthropological enquiries: similar conditions of life and climate produce a similarity of type; it is only the shape of the skull that remains unchanged. It is the same in language; here, too, we find a common morphological type prevailing over a certain geographical area, though the languages spoken within that area have no genealogical relationship one to another.

Dr. Brinton's account of the literature and writing of the Mayas will be read with special interest. He has vindicated the trustworthiness of Landa's list of characters, and has pointed out that not only do the

hieroglyphs of the days given by the Spanish bishop correspond with those in the manuscript of the "Books of Chilán Balam," but several of the hieroglyphs of the months do so as well. If, however, we wish to see what can be done, even now, towards deciphering the records of the ancient civilised populations of America, we need only turn to Dr. Brinton's essay on "The Stone of the Giants," near Orizaba, in Mexico. The essay is a triumph of ingenuity, and leaves no doubt on the mind that he succeeded in finding in its inscription a commemoration of "the death of the emperor Ahuizotzin some time in February, 1502."

What Dr. Brinton has to say on American mythology is well worthy of attention. It will be a useful corrective to the one-sided modern school which sees in a myth little more than the "idle tale" of a savage or barbarian. But we shall never get very far in our explanation of mythology without the help of language. It is through language that myths live and grow; and though the advocates of the so-called philological theory of mythology have thrown discredit on their system by wild etymologies and a determination to fit everything into the same lock, the fault lies not in the system but in its expounders. A single fact brought forward by Dr. Brinton is worth more than pages of argument and theorising. The chief Chipeway deity Michabo is known as "the Great Hare," on the supposition that it is derived from the words *michi* "great" and *wabos* "a hare." The myth, however, has its origin in a false etymology. The second element in the name is really *wabi* "white," and the god primarily represented the white light of the dawn.

I have left myself no space to speak of Dr. Brinton's interesting account of the American languages, and of the many questions which they raise in the mind of a comparative philologist, or of his exposition of that curious linguistic fraud "the Taensa Language." Nor can I do more than allude to his proof of the fabulous character of the Toltecs and their empire. But I must not close this review without a word of praise for the excellent and useful indices with which the book concludes.

A. H. SAYCE.

## CORRESPONDENCE.

NOTES ON SOME PĀLI AND JAINA-PRĀKRIT WORDS.

Deilham School, Essex: April 9, 1891.

I.

*Anīgha*, *Kumina*, *Pānaka*, &c.

Childers, following the Commentator on the Dhammapada, explains *a-nīgha* by "free from suffering, uninjured scatheless," and refers to *nīgha*, "grief, suffering, woe." With regard to the origin of the word, he says: "I have not found any equivalent of this word in Sanskrit. Fausbøll suggests the etymology *nī + agha*; but this is far from probable." We may add that *nīgha* (with long *i*) has not, as yet, been found in any Pāli text; and the word rests only on the authority of the Abhidhānappadipikā. Looking at the passages not quoted by Childers, we find a trace of two distinct meanings. In Itivuttaka 112, p. 123 = Aṅguttara iv. 23, it

has the force of "independent," "free (from all human passions)";

"Esa khināsavo buddho *anīgho* chinna-samsayo."

(See also Itivuttaka 97, p. 97.) It has this sense in Petavatthu iv. 1. 34, p. 49:

"Santo vidhūmo *anīgho* nirāso."

The Commentary explains it by *niddukkho*, "free from grief or pain." (See Dhammapada, verse 294, and Com., p. 390, Thera-gāthā, v. 1234.)

In a corresponding verse of the Tibetan version, *anīgha* is rendered "without sin," as if the original were *an-agma*. (See "Udānāvarga from the Buddhist Canon," v. 70, p. 197.)

The second meaning is "harmless," "innocent":

"Sabbe satta averā hontu abyāpajjhā *anīghā* sukhā attānam parihaṇanti."

(Jāt. ii., p. 62.)

"Ime satta averā abyāpajjhā *anīghā* sukhī attānam parihaṇeyyū" (Milinda-Pañha, p. 410.)

In the sense of "scatheless," that is, not suffering harm, we find a good example in Thera-gāthā, l. 745, p. 73.

"Pañca pañcāhi hantvāna *anīgho* yāti brāhmaṇo."

All these meanings seem to arise out of the original sense of *nīgha*, as an adjective signifying "dependent," "tied." The corresponding Sanskrit is *nīghna*, which might become (1) by transposition *nīgha*, (2) by loss of nasal *nīgha*. For the transposition compare Sanskrit *cikna*, *budhna* with Pāli *cikha* and *bunda*; and for the lengthening of vowel after loss of nasal compare Sanskrit *samdāma*, *simha* with Pāli *samdāma* and *sīha*.

As Sanskrit *nīghna* and *nīhan* are connected with the root *han*, "to strike, hurt, kill," there must have been in Pāli a form *nīgha* in the sense of "hurting, hurt," from which the other meanings of *anīgha*, "harmless," "scatheless," would arise. Dr. Fausbøll's suggestion of *nī-agma* is based upon the use of *an-agma*, "free from suffering."† Compare Prakrit *anaha*, "unhurt" (Paṭiyalacchi, p. 115), "free from sorrow" (Setubandha xi. 120).

There is a somewhat similar crux in Jainaprākṛit with regard to the words *aniha* and *nīha*:

"*Anihe* sahie susamvude,"

Free (from human passion), wise, and well restrained (Sūyagadāma-sutta i. 2. 2, § 30, p. 141). This in Pāli would be

"*Anīgho* sahito susamvuto."

The commentators give two etymologies—(1) from *a-sniha* = *mamatva* - *rahita*; (2) from *han + ni*, "parishahopasargais na nihanyata iti *aniho* va." Curiously enough there is the v. l. *an-agma* = *niravadya*."

We have another example of *aniha* in i. 2. § 12, p. 111—

"*Anihe* se puttāhiyāsae."

We might with a slight alteration turn this into Pāli—

"*Anīgho* so phuttho † *adhivāsaye*,"

Free from all worldly cares, he should, if beset (by trouble), patiently endure (it).

The Guzerāti comment explains *aniha* by (1) *a-sneha* - *rahita*, (2) *krodhādika* - *rahita*. The Dipikā has the following note: "tathā nihan-yata iti *nīhah*, na niho 'nīhah.' It also gives as an alternative explanation "krodhādibhira-

\* On killing the five, see Dhammapada, l. 294 and p. 390.

† See Thera-gāthā v. 116; Majjhima i. p. 418; Milindapañha, p. 500.

‡ Or perhaps *phuttho* would be the more correct reading; but *phuttho* is common in Sinhalese MSS.



piditah." But what is the source of the Jaina-prākṛit *aniha* with short instead of long *i*?

Here, again, we must have recourse to the Sanskrit *nighna*, which in Prākṛit could become, by dropping the *n*, instead of assimilating the compound consonants, \* *nīha* (= *nigha*), from which the negative would be formed. But we have as yet produced no Prākṛit *nīha* corresponding to a Pāli *nīgha* or Sanskrit *nighna*. We have, however, come across a solitary example of a noun *nīha* in Sūyagadamga-sutta i. 5. 11, p. 291:

"Sayā jalam nāma nīham mahamtam  
jamsi jalanto agani akattho,"

Always blazing, indeed, there is a place of torment, of vast extent, wherein there burns a fire without wood.

The Dipikā gives the following explanation: "nīhantayante prānino yasmin nīham āghātas-thānam."

There is in Marāṭhi a word *nigha*, "care," and *anighā* or *anigā*, "want of care," "neglect." This presupposes an original *nighan* (?) for *nighna*. But it seems to be a provincial term, and may be altogether unconnected with the words under discussion. In regard to *anigha*, with the meaning of "free from passion," there may, perhaps, have been some confusion between it and *an-īha*, "free from desire or exertion."

In Vyutpatti (ed. Minayeff) 901, p. 92, we find *nigha* in the sense of "sin." B. and R. cite this, and refer to *agha*; but it does not help us. The Northern Buddhist term may, after all, be a mere attempt at Sanskritising the Pāli *nīgha* by one ignorant of its etymology, or he might be guided by a word like *pati-gṛha*, "anger."

In Theri-gāthā, v. 491, *nīgha* occurs in the sense of "suffering."

"Sattisūlūpamā kāmā rogo gando agham  
nīgham."

Here *nīgha*, if the right reading, may be *nī + gha*, and is to be compared with the Jaina *nīha*.

Jaina-prākṛit would, we believe, throw much light upon some difficulties in Pāli, had we before us a number of well-edited texts like Prof. Jacobi's *Āyāramga-sutta* or Dr. Leuman's *Aupapātika-sutta*. The old Māhārāstri has many forms in common with Pāli, and not a few peculiarities that are considered to belong only to Buddhist phraseology. There are forms in Pāli that are explained by other Prākṛitisms, for instance, *vītabhī*, "the fork or branch of a tree" (Jāt. ii. 107; iii. 202), must come from Sanskrit *vītapin*, through a Prākṛit \**vītabi* for *vītavi*. For this change of *v* to *bh* compare Pāli and Hindi *bhīca*, Prākṛit *bhisini* (Hem. i. 238) from Sanskrit *vīsa*.

We have in Milinda-Pañha (p. 368) *sumanta*, "sleeping," and in Jaina-prākṛit *sumina* and *surina* (Pāli *supina*) = Sanskrit *supina*. This substitution of *m* for an original *p* helps us to an etymology for the Pāli *kumina*, "a fish-net." Childers cites no textual authorities for the employment of the word, and says nothing of any Sanskrit equivalent. Examples of its use may be found in Jāt. i. 427, ii. 238; Thera-Gāthā v. 297; Dipavamsa xv. 110.

There is in Sanskrit a feminine noun *kup-inī*,† "a small net for fish"; but there must have been also a neuter *kupina*, which becomes in Pāli *kumina*, and is exactly on all fours with *sumina* from *supina*.

In Jaina-prākṛit (Sūyagadamgasutta) we find *kumina* for the "flesh" of a slaughtered animal used for a lion-trap. This must go back to \**kumipa* and be connected with Sanskrit *kumaya*, "dead body."

\* This would give us *niggha* or *negha* (cf. *viggha* from *vighna*), a form that we have not come across.

† In Sūyagadamga-sutta we find *keyana*, "a fish-net," glossed *ketana*. We ought, perhaps, to read *kheyana* - *ksepāna* (cf. Pāli *khipa*, "a net").

A reference to Jaina-prākṛit enables us to correct a false reading in Theri-Gāthā, v. 411, p. 163:

"Koccham *pasādam* (v. l. *pasāyam*) añjanañ ca  
ādāsakañ ca gauhitvā."

The Commentary (p. 212) explains *pasādam* by "kanha cunnādimukhavilepanam." It gives, however, a various reading: *pasāddhanam*\* = *pasāddhanabbandam*, "an ornament" of some kind. The true reading is perhaps "Koccham *pāsakañjanañca*." With *pāsaka*, as here used, we may compare its employment in Cullavagga V. 29. 3.

The Jaina equivalent is *pāsaga*, as in the following passage from the Sūyagadamgasutta, i. 4. 11, p. 250:

"Samdāsagam ca phaniham ca  
sihalaṭ-pāsagam ca ānāhi  
ādāsagam ca payacchāhi  
danta-pakkhālanam pavesāhi."

The explanation of *pāsaga* is thus given by the Tikā:

"Sihalaṭ-pāsagam ti vināsamayaman artham ūnā  
mayam kankanam."

Here we see that *pāsaka* is an ornament for the hair and is in keeping with the comb, the collyrium, &c., in the Pāli gāthā quoted above.

The word *phaniha*, "a comb," in the Jaina Gāthā is an error for *phaniya* = *phanika*, Pāli *phanaka* (Coll. v. 23), or *panaka* (Milinda, p. 210). Compare Marāṭhi *phani*; Sinhalese *panūva*, "a comb."

In Thera-Gāthā, v. 101, p. 15, we find the strange compound *mukha-maṅgalī* in the sense of "greedy." It might, of course, be explained as "having a mouth like a plough," "large-mouthed"; but the true reading seems to be *mukha-maṅgalī* "devoted to the mouth," "fond of eating."

"Hitvā gihitvam anavositatto mukha-maṅgalī  
odariko kusito."

Mahāvāraho va *nivāpa*-puttho punappunam  
gabbham upeti mandoti."

(See also vv. 17 and 784).

In Sūyagadamgasutta i. 17. 25, p. 346, we find *mukha-maṅgalika*, i.e., *mukha maṅgalika* in the sense of "given to the mouth," "fond of dainties":

"Nikkhamma dīne parabbhojanammi  
muhamamgalie udarānugiddhe  
Nivāra-giddhe va mahāvārahe  
adūrae chai ghātām eva."

The Tikā's explanation differs from ours—"*Mukhamamgaliko bhavati mukhena mangalaṇi prasamsāvākyāni idricastadricas-tvam ity evam*."

Childers makes no mention of *maṅgalika*, but it occurs frequently in the Jātaka book in the term *devatā-maṅgalika* "devoted to festivities in honour of tree-sprites." In the Milinda-panha we find *koṭūhala-maṅgalika* "fond of excitement."

The use of *nivāra* in the Jaina text for *nivāpa* is worth noting. (See Dhammapada verse and Majjhima-Nikāya, i., pp. 151-160, where we find *nivāpika* and *nivāpati*, as well as *nivāpam*. Cf. *nivāpakaḥojana* Mahāvastu, p. 25, l. 2.)

The Jaina texts have some curious readings arising out of an attempt to restore an older lection, especially where the letter *h* represents the weakening, or *y* the loss, of a consonant. Thus the Pāli *bimbolana* answers to Jaina *bimbajana*; Pāli *parissaya* "danger" (= *parisaya*, compare *apassaya*, *upassaya*, *nissaya* from the root *cri*), appears in Jaina-prākṛit as *parisaha* and *parissaha*, and is explained by the Commentators by its so-called Sanskrit

\* The Jaina form is *pasādhana*.

† The text has *sihali*: but compare Pāli *sithala*, "soft," "loose."

equivalent *parishaha* as if from the root *sah* with *pari*. There is, however, no "quotable" authority for such a word as *parishaha* in the sense of "risk," "danger"; while *parissaya* is not uncommon in Pāli (see Jāt. ii. 405).

Hemacandra uses *parishaha*, but only in a sense peculiar to the Jains.

Another good instance of a wrong re-setting of a well-known term is the Jaina *purisāddāniya*, "the people's favourite," "he who is to be chosen among men because of his preferable Karma." Cf. *purisāddāniyā purisānām ādāniyā ācāryaniyā mahato pi mahiyāmsah* (Com. to Sūyagad i. 9. 34, p. 394). But the older form was *purisāddāniya* (see Āyār. i. 4. 492, p. 20), representing an original *purisājjāniya*, "a distinguished person," "a person of noble birth"; a term applied to Buddha and to Arāhats, *ājāniya*, is the equivalent of the Sanskrit *ājñeya*. It would seem that in the redaction of the Jaina canon the origin of *ājāniya* was forgotten, and it was explained not by *ājāniya* but by *āddāniya*.

Prof. Jacobi has already pointed out how the Pāli *Seniya* has been wrongly turned into *Črenika* by the Jains. We have come across two or three verses in a Jaina text which bear a close resemblance to some Pāli Gāthās. The latter seems to have better readings, but both may have been borrowed from a common source:

"Sauri jahā pamsugundiyā  
vidhūniya dhamsayai sitam rayam  
evam daviovaḥanavam  
kammam khavai tapassī māhane":

Just as a bird covered with dust shakes off and gets rid of the dust clinging (to its wings), so the brahman ascetic striving for final beatitude gets rid of (his) karma. (Sūyagad. i. 2. 6, p. 113). The Pāli corresponding passage occurs in Samyutta-Nikāya ix. 1., pt. i., p. 197:

"Sakuno (v. l. sakuni) yathā pamsugundhito  
vidhūnam pātayati sitam rajam  
evam bhikkhu padhānavā satimā  
vidhūnam pātayati sitam rajam":

Just as a bird covered with dust shakes off and gets rid of the clinging dust so does the mendicant (bhikkhu) energetic and thoughtful shake off, and get rid of, the (defiling) dust (of human passion) clinging (to him).

For *pātayati* in the sense of *dhamseti*, *apana-yeti* there is a various reading, *sātayati*, "to get rid of." Compare *sātetā*, "a destroyer," Majjhima-Nikāya, i., p. 220.

From the metre, &c., we should be inclined to say that the Jaina verse is a "re-setting" of the Pāli Gāthā.

In Milinda-panha, p. 371, there is a quotation from Samyutta-Nikāya i. 2. 7.

"Kummo va angāni sake kapāle  
Semo laham bhikkhu mano-vitakke."  
anissito aññam ahetthayāno  
parinibbuto na upavadeyya kaṇāti."

A similar Jaina verse occurs in Sūyagadamgasutta i. 8. 13, p. 364.

"Yathā kumme sa-amgāim sae dehe samāhāre  
evam pāvāim medhāvi ajjhappena samāhāre."

As the tortoise guards its own limbs within its own body, even so should the sage restrain (the impulses of) sin within himself.

Here there is no doubt about the superiority of the Pāli over the Jaina version. The metaphor of the tortoise is very common in Jaina texts. (See Kalpa-sūtra, Jin., p. 118):

"His senses were well protected like those of a tortoise."

"He remains with his hands and feet drawn well together like a tortoise" (Ov. vi., p. 30).

\* The printed text has—*kundito* wi h the various readings—*kundhito*, *kunditā*. In Petavattha ii. 3. 5, pp. 15, 70, we find *pamsu-kutthitā* (!) explained in Commentary by *ugunthitā* (= *ogunthitā*).

There is a passage in Pāli ridiculing those who taught that religious merit could be got by "bathing" or "water-sprinkling." If, as some say, final beatitude is obtained by contact with water, then frogs, tortoises, &c., would first attain to bliss. This heretical notion appears also in a Jaina text:

"Udagena je siddhim udāharamti  
sāyam ca pāyam udagam phussamā  
udagassa phāsa siyāya siddhi  
sijjhamsu pānā bahave dagamsi."  
Macchā ya kummā ya sirivā ya  
maggā ya utthā daga-rakkhasā ya  
utthānam eyam kusala vadānti  
udagena je siddhim udāharamti

"Udagam jai kamma-malam harejjā  
evam suham iccāmittam evam  
amdhām va neyāram amussarittā  
pānāsi evam vinihānti mandā"

(Sūyagadamgasutta i. 7. 14-16, pp. 337-339.)

"Yo ca uddho vā daharo vā pāpakammam  
pakubbati

Udākābhisecanā nāma pāpakammā pamuccati  
Saggam nāma gamissanti sabbe mandāka-  
kacchapā

Nāgā samsamārā ca ye aññe udakecarā  
Sace imā nadiyo te pāyam pubbekalam vaheyyum  
Puññam p'imā vaheyyum tena tvam paribā-  
hito assa."

(Theri-gāthā 240-243, p. 146; see Samyutta vii.  
2. 11, pt. i., p. 182.)

The Pāli *suddhi* is better than *siddhi*. *Maggā* = *madhu*, "a water-crow," looks like a substitute for Pāli *maṇḍuka*, "frogs." *Utthā* in the Jain text evidently puzzled the Commentators, who Sanskritised it as *uśtrā*, and explained it by *jala-cara-vīṣeśā*. But Sanskrit *uśtra* (Pāli *utthā*) is a camel, and not an aquatic creature. The original text may have had *uddha* for Sanskrit *udra*, Pāli *udda*, "an otter." We sometimes find aspiration of *d* through a following *r*; compare Jaina-prākṛit *anādhā-yamāna* = *anādhriyamāna* (Spec. der Nāyādham-makabhā, § 69). The water-demons *dagarak-khasā* (= *jalamānuśā*) seem to be a substitute for the Pāli *samsamārā*.

R. MORRIS.

#### SCIENCE NOTES.

DR. ARCHIBALD GEIKIE, Director-General of the Geological Survey, has been nominated by the council of the British Association as president of the meeting to be held next year at Edinburgh.

THE first conversazione of the Royal Society will be held at Burlington House, on Wednesday, May 6.

MESSRS. MACMILLAN will publish immediately, in the Nature series, a third volume of Sir William Thomson's *Popular Lectures and Addresses*, containing his papers treating of scientific subjects connected with navigation, such as the tides, astronomical navigation, dead reckoning, pilotage, &c. At the same time will be issued a new and revised edition of the first volume, dealing with the constitution of Matter.

MESSRS. G. P. PUTNAM'S SONS will issue next week Prof. C. J. Holder's *Life of Charles Darwin*, which is intended more particularly for young readers.

THREE courses of two lectures each are to be delivered in the museum of the gardens of the Royal Botanic Society, in Regent's Park, on Fridays at 4 p.m. The lecturers are—Prof. Marshall Ward, upon "Parasitic Plants, Native and Exotic," beginning on May 1; Mr. W. Carruthers, upon "The Story of Plant-Life on the Globe," on May 15 and 22; and Prof. C. Stewart, upon "Certain Relationships between

Plants and Animals," on May 29 and June 5. The lectures are free to all visitors in the gardens.

THE *Proceedings* of the London Mathematical Society contain an obituary notice of the late Dr. A. J. Ellis, signed R. T., with special reference to his work in mathematics. A list is given of most of his published books and papers in mathematics; and it is stated that he has left a large quantity of MS., consisting (apparently) partly of translations from Martin Olm, of Berlin, and partly of developments of his own theory of Stigmatics.

#### PHILOLOGY NOTES.

THE Clarendon Press have issued this week the work upon which Mr. Robinson Ellis has been so long engaged, *Notae Manilianae*; sive Dissertationes in Astronomica Manilii. It is bound with special elegance, and has the following graceful dedication:

"Iacobo Iosepho Sylvestro mathematico et poetae egregio Cantabrigiensi Americano Oxoniensi haec studia in Manilium a cognomine Sylvestro Pontifice Romano ante DCCCC annos ex tenebris revocatum ac rescriptum dedico consecroque."

Meanwhile, it must be ranked among the coincidences of literature that a German scholar, Dr. M. Bechert, should have chosen the same week to publish (Leipzig: Hinrichs) a treatise entitled *De M. Manilio astronomico poeta*.

THE forthcoming number of the *Journal* of the Royal Asiatic Society will contain papers by Mr. W. W. Rockhill on "Tibet," by Dr. Hirschfeld on "The Jewish Arabic Dialect of the Maghreb," and by Prof. Peterson, of Bombay, on "Pāṇini."

THE famous tenth-century MS. of Demosthenes (Σ) in the Bibliothèque Nationale, Paris (MS. grec 2934), is being reproduced in heliotype by MM. Berthand, with M. Henri Omont as editor. The facsimile, consisting of two folio volumes of the exact size of the original (1066 pages), will cost 600 francs, and may be ordered from Ernest Leroux, 28 Rue Bonaparte, Paris. The names of subscribers will be published.

WE have received the first number (A—Atepatus) of the *Alt-Celtischer Sprachschatz*, by that indefatigable scholar Dr. Alfred Holder. (Leipzig: Teubner; London: Nutt.) As many of our readers are aware, the book is intended to be an exhaustive collection of the existing documentary materials for the study of the ancient Celtic language, whether found in Greek or Latin authors, in inscriptions, or in coins. If we may judge from the part before us, the execution of the work will more than satisfy the high expectations that have been formed from the specimen pages accompanying the prospectus. The proper names, and the comparatively few other Old Celtic words that have been preserved, are registered in their alphabetical place, accompanied by quotations of the passages in which they occur. In addition to this, every recognisable etymological element, even if it be only a thematic suffix, is the subject of a separate article, containing a list of the words in which it is found, together with philological elucidations drawn from the modern Celtic and other Indo-European tongues. It will give some notion of the completeness of the work to say that in the article on the suffix *-āco-* more than five pages (the size is large octavo) are occupied with a bare list of the names containing this suffix. The article "Allobroges" contains four pages of quotations from Greek and Latin authors; and it ends, like all the other articles on ethnic names, with a list of the names of persons who are mentioned as belonging to the people in question. It is needless to

insist on the enormous value of such a complete collection of linguistic material. Dr. Holder states that the preparation for his work has occupied sixteen years. If the whole book maintains the high level of the first part, the result would be well worth this large expenditure of time, even had Dr. Holder produced no other valuable work during the interval. There are one or two points in the method of the book which we do not quite understand; probably they will be explained in the preface. It is, for instance, not clear to us what is meant to be inferred when a local name is given merely with its modern equivalent, without citation of any authority. Now and then, though very rarely, we miss information that we should have expected to find, e.g. under *Ariconium*, the English Erchenfeld, Archenfield, might have been mentioned. The typography seems marvellously correct, but it is not "humanly possible" that misprints can be avoided altogether. We notice "Aunl" for Alun (76, 47), "Caudelec" for Caudebec (49, 28), "Herfordshire" for Hertfordshire (231, 52). One or two of the abbreviations used are not explained in the prefixed list. "Ci," we suppose, means *conjectit*, and "fig." *figulus*.

#### MEETINGS OF SOCIETIES.

ASIATIC.—(Monday, April 20.)

SIR FREDERIC GOLDSMID in the chair.—Count Goblet d'Aviella, the Hibbert lecturer for this year, and Mr. E. K. Corbet, of Cairo, were elected members.—Surgeon Major Oldham read a paper on "Serpent Worship in India." He began with the enquiry: Who were the Nagas over whom, according to the Rajatarangini, Nila reigned when Kashmir was raised above the waters? In the Puranas, the Nagas are generally described as supernatural beings or actual serpents, and are assigned to subterranean regions. But in earlier writings they are mentioned as a people, and as ruling in the valley of the Indus and the neighbouring country, with Patala and other cities as their capitals. The author identifies the Nagas with the Takhas, a Rajput tribe occupying the mountainous country to the eastward of Kashmir. These people have remained under more or less independent chiefs of their own race until comparatively recent times. They have saved their temples and their idols from Mahomedan iconoclasts, and their religion from the orthodox Brahman. Here the serpent gods are still worshipped, with their ancient rites, not as dangerous reptiles nor as symbols, but as the deified rulers of a once-powerful people. The serpent gods Śeśha, Vasuhi, Takṣaka, and others, are represented in human form, but with the hoods of five, seven, or nine Nagas or cobras expanded over their heads, as shown in the illustrations to Ferguson's *Tree and Serpent Worship*. Tradition asserts that the Nagas were rulers of all the country round and of a great part of India. A yearly pilgrimage still takes place to a mountain lake called the Kailas Kund, which is held sacred as having afforded a retreat to Vasuhi when surprised by his enemy Garuda. The Takhas are a remnant of a powerful Rajput tribe, who once ruled the Indus valley and nearly the whole of the Punjab, and who sent out colonies to the coasts of India, Ceylon, and the Indo-Chinese peninsula and islands. The author observed that the legend of the churning of the ocean by the serpent Vasuhi refers to the commerce carried on by that chief or his people with distant lands. He then went on to show that the Nagas were Asuras, that the Asuras were of the same race as the Suras or Devas, and that, consequently, the Nagas were an Aryan tribe. One result which the author arrives at is that the Buddhist and Jaina religions arose among the Naga people, and that Buddha himself was probably of Naga race. Hence the close connexion between the serpent and Buddhism, which has given rise to so much speculation. Surgeon Major Oldham sums up the results of his enquiries thus: (1) That the Nagas were a sun-worshipping, Sanskrit-speaking people, whose totem was the *naga*, or hooded serpent. (2) That they became known as



Nagas from the emblem of their tribe, with which, in process of time, they became confounded. (3) That they can be traced back to the earliest period of Indian history and formed a portion of the great Solar race. (4) That they, with other divisions of this race, at first occupied the north and west of India, but afterwards spread towards the east and south. (5) That some of these tribes, and among them the Nagas, retaining their ancient customs, and not readily admitting the ascendancy of the Brahmans, were stigmatised as Asuras. (6) That among a portion of the descendants of this people Naga-worship in its primitive form still survives, and that it consists in the adoration, as Devas or demigods, of the ancient chieftains of the tribe. (7) That the connexion between the serpent and the Buddhist and Jaina faiths can be thus explained. (8) That in all Asiatic countries it was only the Naga, or hooded serpent, which was held sacred.

## FINE ART.

## THE FRENCH SALONS.

I.

Paris: April 28, 1891.

THE French artistic world is in an uproar, owing to the severity that has been shown this year by the juries of the two leading art associations—La Société des Artistes Français (old Salon) and La Société Nationale des Beaux-Arts (new Salon)—towards their brethren of the brush and the chisel. The first-named society, which had hitherto been accused of being too liberal in its admissions, has displayed this year a marked tendency in the opposite direction, for, out of the three thousand and odd pictures sent in, only 1733 have been accepted. On the other hand, the rival society, founded last year by Meissonier, has been still more rigorous in its selection, for only 260 out of 2400 have been admitted. The five thousand *refusés* have raised a loud cry of indignation against the two juries. Indignation meetings have been held, protests have been circulated and signed, and it has been decided to open a "Grand Salon of the Refused." But where? It is proposed that the huge machinery gallery of the Exhibition of 1889, which is still standing, should be converted into an art-hall of welcome, which would be open to all comers, free from the tyranny of juries and hanging committees, and where every exhibitor will be on the line.

The exhibition of the Society of French Artists, the original Salon of the Champs Elysées, opens on May 1; but, thanks to the private view granted to the press, I am able to forward the following somewhat hurried impressions of a first visit. It is to be noted that 182 out of the 1100 exhibitors are foreigners; of these fifty-six are Americans and thirty-one British, the rest are Spaniards, Italians, Russians, Swiss, Swedes, and even a few are German. With few exceptions, these foreign exhibits are not above the common average of good studio work, and the influence of French teaching is only too apparent.

Probably the most striking feature of this year's Salon is the number of pictures of unusually large dimensions. On entering the Salon Carré we find that almost an entire panel is occupied by M. J. Paul Lauren's "La voute d'acier," an episode of the visit of Louis XVI. to the Hotel de Ville two days after the taking of the Bastille. The king is being presented with a tricolor favour to adorn his coat; while a double row of courtiers have drawn their swords, holding them upwards, point to point, so as to form a sort of archway of steel under which the king may pass as he ascends the steps. The grouping, the picturesque surroundings, the historical accuracy of almost every detail of the scene, contribute to make this historic picture one of the best of the year. Of almost equally large dimensions is M. Michelena's "Penthisilea," leading her Amazons in a furious

charge to battle and death—a highly sensational picture. M. H. Martin's "Chacun sa chimère," a procession of nude figures, allegorical personifications of every form of deception that humanity follows in search of happiness, is a strange conception. M. Guay's "Death of the Oak" is also treated on a large scale. In the midst of a beautiful sylvan landscape lies the fallen trunk of an oak tree, recently felled by the woodman's axe. It is dawn; the nymphs of the forest are lamenting the death of the noble tree, and bidding farewell to the "nests of love which peopled its branches." The meaning of this picture is rather vague, but the general effect is charming. The same may be said of "The Singing Class," by Mr. Walter Gay, an American artist, who has most happily depicted two nuns instructing a village choir. This thoroughly artistic composition belongs to what might be termed the "pleasant Impressionist" school. The giant of the collection is M. Rochegrosse's "Fall of Babylon," which covers about eight square metres of canvas. The wild orgies of the night are over in the vast banqueting-hall of the palace. On all sides lie overturned tables and couches; the floor is strewn with vessels of gold and silver, fruit, flowers, and the remnants of the feast, while nude, or half-clad in light oriental vestments, favourites and slaves are plunged in drunken sleep; torches, incense-burners, and coloured lamps cast a lurid light on the scene. Through the wide open gates of the palace, in the dawning light of day, the Persian invaders are seen rushing in to plunder and massacre. High above, on the platform to which leads a monumental marble staircase, stands the king, who realises at last the meaning of the mystic writing on the wall and the certainty of coming death. There is a vast amount of work, of research, and talent in this as in all M. Rochegrosse's pictures, and also a desire on the part of the artist to give as much "local colouring" as possible to this resurrection of the barbaric splendour of Babylon; but the effect of sensual sensationalism is too marked to be pleasing. The same may be said of "The Death of Sardanapalus," by M. Chalon, in which we see the Assyrian monarch seated on a throne erected on a funeral pyre of seven stories, surrounded by his harem and treasures, awaiting death, while the flames bursting out on every side add to the horror of this theatrical apothecosis. M. Renouff's view of the "Bridge of Brooklyn" is worthy, so far as dimensions go, of its great original. M. Chigot's "Lost at Sea," a boat containing two sailors and a boy dying of thirst amid a boundless ocean, is a fine specimen of marine painting. M. Rouffet's "La fin de l'Epopée," a spirited rendering of the last charge of the three thousand cuirassiers at Waterloo, closes the list of the most notable of the gallery pictures.

Fortunately, the Salon walls are not entirely covered with scenes of slaughter and horror, or by bevy of nude nymphs and fauns disporting themselves in outrageously green landscapes. Although many of the best artists of the day have gone over to the rival exhibition in the Champs de Mars, there remains a phalanx of painters and sculptors of fame sufficient to maintain the renown of the Champs Elysées exhibition. Of these I will speak in next week's article; but before closing this brief summary I cannot postpone mentioning a few well-known names. M. Français has sent two exquisite landscapes, one of which, "Une source—le soir," is a beautifully finished specimen of this great artist's best work; M.M. Isenbart, Japy, Guillemet, and other well-known *paysagistes* are to be seen here at their best. M. Bompard's two Algerian scenes are full of repose, sunshine, and local colour. M. Gérôme contributes "A Corner of Cairo," a

vista of endless minarets and terraces which is superior to his second exhibit, "Lion on the watch," in which this talented artist displays his want of anatomical study. As compared with this, M. J. Swau's "Maternity," a lioness and cubs, is admirable in the lifelike appearance of the animals; in fact, it is one of the best studies of animal life in the exhibition. M. de Villefroy's "Cows drinking at a Spring" is worthy of this celebrated *animalier*; while his "Party of Aragonese going to the Fair" is full of movement and gay colouring.

CECIL NICHOLSON.

## MENPES'S PICTURES OF INDIA.

MR. MORTIMER MENPES has been to India, Burma, and Cashmere, and has done for us in respect of those places very much what he did in Japan. The walls of Messrs. Dowdeswell's room are covered with dainty frames of gold and bronze and silver, modifications or developments of the Whistler frame; and these contain charming bits of Indian life and colour, which, while showing whose pupil he is, and illustrating the influence of photography upon modern painting, testify no less to the individual gifts of Mr. Menpes as a colourist and a draughtsman. He chooses to be a "little master;" but his mastery is certain, and it is doubtful whether any of his subjects would give greater pleasure if treated on a larger scale. There is always a certain pleasure in minute work—the pleasure we get from a jewel painted by Van Eyck, or etched by Jules Jacquemart—and this pleasure is greatly increased when, as in the case of these artists and Mr. Menpes, the minuteness is not attended by a loss of breadth. Mr. Menpes's hand is sure and his eyes are keen, but the microscopic detail of such pictures as "A Child of Nature, Burma" (51), and "When Labour is Done" (52), tell of other than mechanical qualities; for he gives us colour, tone, texture, and expression, as well as exact draughtsmanship. But this child among the large red pots with the bamboo balcony, and these little figures taking a quiet smoke, are only two out of many remarkable little pictures of the same kind from which it is hard to select the best. As in Japan, the interest of the artist seems to have been much engaged by the children; and there is nothing better than the minute study called "A Voice from the Darkness" (12), in which we see a slender girl in a rich red garment turning toward a sort of cave of an inner chamber, where is seen, or rather half-seen, the source of the sound. Here, again, the painting of details like the pots and the flowers is of the most dexterous. Near to this is a broader study, or rather a less finished one, of two children on a bench called "Two of a Kind, Peshawur" (16). But if I were to call attention to all the delightful little peeps into Indian child-life I should have no room to say anything else. Most of these are interiors, or rather semi-interiors, sheds or shaded places before caves or shops; but there is at least one child-scene in the open air which should not pass unmentioned. This is "Waiting for the Race," a delightful group of eager faces, gay costumes, and bright umbrellas, between pale blue sky and pale green grass. Viewing these pictures as veracious records of India, I am disappointed a little at the colour of the sky: it has not the full deep tone of even an Italian sky, but has something of the slaty hue much affected by other modern painters, especially in France. As regards Mr. Menpes's selection of material for his pictures, it may be said generally that he has shown the same kind of discrimination as on former occasions. They are generally street scenes, with brightly dressed figures set out upon backgrounds of shop, or temple, or masses of buildings, mostly

in sunlight and with little sky; and the effect of the sunlight throwing violet shadows is very brilliant without being dazzling. Some of the scenes swim in light, the air seems tremulous with colour, the shadows movable if not moving. To get this quality of colour trembling in the light and mysterious in the shade is no common achievement—one indeed apparently unsought by most artists, whose paint is as dead as a paving-stone. It adds not only to beauty but to sentiment, as may be seen in such pictures as "Lonely Cashmere" (30), "In an Idle Street, Jeypore" (37), or "The Hours are Empty of Labour, Cashmere" (38). I shall not attempt to exhaust even the artistic variety of the show—the charming and fresh arrangements of colour, as in the "Butcher's Shop" with its green awning (72); the picturesque confusion of forms in the scenes on the river at Benares, with their boats and poles and stages and devout figures; the delicate and complicated drawing of architectural masses, the trees sometimes with thin gold leaves melting into a morning sky (118), sometimes flecking a red wall with a trembling network of shadow (101), the dancing girls with their apparently impossible attitudes and rich red dresses (92)—nor will I do more than just draw the attention of the reader to the dexterous pencil drawings and dry points, and "diamond points" on ivory. I will only say with regard to Mr. Menpes's claim to the invention of the latter means of artistic expression that etching on ivory (if not with a diamond point) is by no means a novelty, and is used to-day with beautiful effect for the decoration of furniture. On the whole, Mr. Menpes may be warmly congratulated on an exhibition which shows a development of his true artistic gifts, and will enable many to realise what India is like more fully than any artist perhaps before.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week, besides the Royal Academy, include a collection of pictures by M. G. Loppé, entitled "The Alps in Summer and Winter," at the Fine Art Society's; and two military pictures, of the Crimean War, by Mr. Robert Gibb, at Mr. Groom's Gallery in Pall Mall.

ILL-HEALTH is, we are sorry to say, reported, on good authority, to be at the bottom of Mr. Seymour Haden's determination to sell his collection of prints and drawings. Among the drawings are several Rembrandt landscapes, selected for reproduction in the latest of the volumes of fac-similes of Rembrandt issued in England by Deprez and Gutekunst. Mr. Haden's position as a Rembrandt connoisseur is well known. His collection of etchings by this master—or, at least, some part of it—has already been exhibited at the Royal Society of Painter-Etchers. In addition to the Rembrandts, it will be found, we suspect, that the collection is very rich in the works of Wenceslaus, Hollar, and Claude; nor will the minor Dutch masters be unrepresented. With regard to Hollar, a *mot* of Mr. Haden's—which occurs in his little book *About Etching*—may appropriately be cited. "People often ask me," he says, "what I can see in Hollar. I answer, 'Not quite, but almost, everything.'" Though the Seymour Haden collection consists, as might have been supposed probable, principally of etchings, it includes a few specimens by the great original line-engravers, of whom Albert Dürer, Martin Schöngauer, and Lukas van Leyden are, of course, the chief.

The much-talked of "Cartoons of Raphael," have arrived in this country, and are now to be seen at No. 4, Cockspur-street. It is claimed

for them that they are the original designs for the Vatican tapestries, concerning which Vasari writes: "Perche Raffaello fece in propria forma e grandezza tutti di sua mano i cartoni coloriti." They are on loose, unprepared canvas, painted in vegetable colours, of which only six are used, two more (scarlet and dark brown) having been added by a restorer. In three cases—"The Miraculous Draught," the "Healing of the Lame Man," and "Paul at Lystra"—right and left are reversed, as compared with the tapestry and the cartoons at South Kensington. It is suggested that this was done by Raphael's pupils, Francesco Penni and Giovanni Udini, when they prepared the latter for the weavers of Arras. The history of these cartoons is as follows. They were brought from Rome to Russia in the beginning of the eighteenth century by a Polish noble, from whose heir they ultimately passed to the family of their present owner. After lying for a hundred years neglected in an outhouse, they were discovered and identified only a few months ago.

MR. BOWES, of Liverpool, will shortly issue a pamphlet, entitled *A Vindication of the Decorated Pottery of Japan*, in which reference is made to a circular recently issued by Prof. Morse on the subject of decorated and undecorated wares.

MESSRS. CASSELL & Co. will publish the first part of *Royal Academy Pictures, 1891*, next week, and Parts 2 and 3 before the end of May.

THE room at the Fine Art Society lately occupied with Mr. Alfred Parson's garden pictures is now filled with another series not very dissimilar in subject by Mrs. Allingham, whose charm is so well known that it seems scarcely necessary to repeat again the praise so often accorded to her lanes and cottages and flowery gardens. A newer claimant to favour here is Mr. A. Wallace Rimington, the merit of whose large etchings of Nuremberg and Giotto's tower at Florence met on their publication due recognition in the ACADEMY. The fifteen drawings and sketches from Italy now on exhibition show that Mr. Rimington is a colourist of unusual subtlety and refinement. His "Doorway to the Doge's Palace, Venice" is a noble drawing of much force as well as delicacy. "In Santa Croce" and "Assisi, Fifth Century Door of Cathedral," though smaller, are equally fine in quality. Among the landscapes there is a beautiful view of Perugia.

#### MUSIC.

##### MUSIC OF THE WEEK.

MEYERBEER'S "Le Prophète" was given at Covent Garden on Monday evening. There are flashes of genius in this work, but as in all the composer's operas the music is unequal. With regard to the performance the first two acts passed off tamely; Mme. Richard was flat in the "Benediction" song, M. M. J. de Reszke and Mme. Richard were very fine in the "Cathedral" scene. In the passage in which the former induces his mother to say he is not her son, he revealed, as an actor, power of a very high order. The three Anabaptists, with M. E. de Reszke as the Zacharie, sang well. The scenery and the staging, with the exception of a mishap at the opening of the last act, were effective.

Señor Albeniz gave another concert at St. James's Hall on Friday afternoon, April 24. The programme included Beethoven's A major Sonata for pianoforte and 'cello. Señor Albeniz played Mendelssohn's "Variations Sérieuses" and some light pieces of his own. This pianist may not always give satisfaction in his readings of the great masters, but his delicate touch and brilliant technique are universally acknowledged. Mme. Valda and

Mr. Ben Davies were the vocalists. Indulgence was claimed for the latter, but he sang "Waft Her, Angels," exceedingly well.

Messrs. W. Hess and Hugo Becker gave their last violin and 'cello recital on Saturday afternoon. Mr. Max Pauer was the pianist, and he took part in Brahms's pianoforte Trio in C minor, and performed, besides, two short solos. He was heard to good advantage, and in the Trio proved a genuine concertante player. Mr. H. Becker gave some solos, in which he showed off his magnificent instrument and skilful technique. Mr. Hess played solos, and Miss L. Lehmann was the vocalist.

On the same afternoon the Crystal Palace season ended with Mr. Manns's benefit concert. The programme contained for the most part familiar pieces. Mme. [Schumann's pupil], Miss Adelina de Lara, was the pianist; but she appears to have played under difficulty through the breaking of a hammer soon after she commenced Rubinstein's Concerto in D minor. M. Ysayé was the violinist. In this brief mention of the closing concert we would bear testimony to Mr. Manns's earnestness and energy throughout the series. Fashions come and go, but the excellent orchestral performances at the Palace are still admired and enjoyed.

Master Jean Gerardy gave another 'cello recital at St. James's Hall. There is no need to repeat our praise of this clever boy, but we should like to ask why he confines himself to music of a light or showy kind? It is true that the great composers favoured the violin; but there are the six great Suites of Bach for 'cello solo, only some of which have been played at the Popular Concerts, and that many years ago. Again, Master Gerardy might make himself heard in one of Beethoven's Sonatas for piano and 'cello. Mr. Eugene Holliday, a young pianist and pupil of Rubinstein, made his *début*. He has clever fingers, but his reading of a Ballade and two Etudes was cold, and at times hard. We shall have another opportunity of judging him at his recital next week. Mme. Stone-Burton, the vocalist, sang some light songs; her high notes are somewhat shrill, but she manages her voice with skill.

M. Ysayé gave an orchestral concert at St. James's Hall on Tuesday afternoon, and played Beethoven's violin Concerto, the work in which he made his *début* at the Philharmonic two seasons ago. His reading then of the music was somewhat extravagant. This time he was more in accordance with the composer's intentions. His tone is rich and sympathetic, his execution wonderfully fine; but he does not reveal the full power and grandeur of the music. His conception of the work is thoughtful and interesting, but not purely classical. He played a Cadenza of his own, of immense difficulty, and with great success. He was heard afterwards in some "Variations Symphoniques," by Dr. Joachim; the music is of a virtuosic order, and it was interpreted with the utmost skill, vigour, and brilliancy. He gave besides some short pieces, for which he received enthusiastic applause. M. Ysayé is a great artist, and his command of his instrument marvellous. The programme included Wagner's "Siegfried Idyll," but the rendering, under Mr. Cowen's direction, was rather rough.

J. S. SHEDLOCK.

##### MUSIC NOTES.

MR. CURWEN has in the press a book entitled *The Boys' Voice*, which is intended as a manual for organists, choirmasters, school and college professors, the clergy, and all who have to do with the vocal training of boys. In preparing the work he has paid visits to many of the cathedrals and college chapels, and has enjoyed the co-operation of the organists, who have written letters describing their methods.



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[Extract from Author's reply to Dr. Maudsley.—"I fear, however, that through..... you have been caused to misapprehend the exact object aimed at in my little book. I fear you think that in it I have aimed at accomplishing the impossible task of showing intelligence to belong to that 'abstract and negative notion of the indefinite' termed the Absolute. I beg to assure you that in writing it I had no such aim. The ultimate Reality suggested from human experiences, I take it, is the exact opposite to an ultimate *Abstraction*. I simply sought to set forth considerations showing that Objective Thought is manifested in the known universe, and that hence some great Intelligence must exist, though the nature of such an Intelligence is, to us, utterly inscrutable. Moreover, I further aimed at showing that as experience merely tells us that things do happen in certain ways, but tells us nothing about there being any necessity that they should so happen, we have no reasonable grounds for thinking (as some have thought) that the supreme Intelligence operates under restrictions imposed by intractable necessity."]

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